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Homeowner Matthew Cox put his
ill into the restoration of this an-
gle Gothic Revival-inspired house,
the oldest private residence in
Boston. See "Yellow Rose of
Texas," page 127.
BY ADRI KROGER

JUNE 2000

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cover

A job well done: This Dorchester general contractor Tom Silver relaxes against the beadboard wainscoting he put up for the premiere installment of our Homeowner's Handbook feature. This column, step-by-step guide to quality home renovation and improvement will present a different project in every issue. See p. 109. PHOTOGRAPH BY GREG GARMAN

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—John Valenti, garage door manufacturer

NOVEMBER 16, 2000

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L E T T E R S



A. The United States

We have a 1908 farmhouse that we moved to our property in 1993 and have been remodeling ever since. Right so we were planning our new wingstone quarter-oaken oak floor with walnut trim, my husband, David, said ("Big Floor," March 2005), including "Benders to Order." When his companion carpenter arrive to beginlaying the new floor, my husband showed him the photo on page 56. My age-old-guy made the French knot border outward boards. Thanks for the timely article.

China Travel Service, Inc.

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I had to laugh after reading the piece about Alan Watts's 1950 HBO TV Mark II (Joubert, "Lulu in Fats" April 2000) Is it any surprise that Jay hadn't noticed the story about Steve? I think the answer lies on page 20 of the January/February 1990 issue. After Steve stole/paid his truck on the Marmot project and then added a "little character" to the side of the house's van in Winter, Connecticut, I don't think Jay will ever believe her large to him.

Dwaine Kinnison, Shrewsbury, NJ

Inspecting the Home Inspector

John Lando gave an isolated case of so-called "bribe" from Inspector Finnesen, "Looking for Trouble," March 2000 and made the point not to seek an inspector through a real estate agent's referral. If she had visited any local real estate office, however, she would have found racks full of literature on inspectors who are licensed, insured, and experienced. As a former inspector, I must state that we depend on public referrals, because most of us don't have an advertising budget. A realtor knows which qualified and which not.

Barbara L. Loeferer, Jessamine, Ga.

Safety Literature

I was surprised to see the workers on pages 44 and 45 not wearing safety glasses.

(Jenkins, "Cleaning House," April 2002). The

were scrubbing a clipboard house at eye level using belt-mounted brushes and chains.

Robert E. Hughes, Weymouth, Mass.

Year Founded

January/February 2003 I just paid my property tax, and the amount on my house—which is assessed at \$74,000—was \$1,568.24. My taxes are based on 52 percent of assessed value as you stated, but they are 0.204 percent, not 2.47 percent as cited. The city tax is \$60.40 per \$1,000 and the school tax is \$49.40 per \$1,000, both of which are part of the total state tax. Therefore, the tax on a property assessed at \$100,000 would be \$2,848.40, not \$4,000.

Lutz Meynen, *Philosophy, Poetics, and*

The Boys, With Love

Let tell my wife and I purchased a house, 1113
 House Hill had sustained severe erosion. I
 Shortly after, we attended a home and garden
 show there was a suggestion to be a TV presen-
 tation present, but we didn't pay much attention
 since neither of us had heard the name before.
 Some a casting from what I remember was
 from the 1950s. I was like, how possible that
 remarkably brilliant, within a short time, I
 began to find more enthusiasm and more per-
 sistent about the work ahead of us. However, I
 blurted out a question about an end pure too
 we need, which he answered thoroughly. Now,
 not everyone goes by without an old effort to
 catch the show, and our subsequent to the
 magazine is established. I can't repre-
 sent enough my thanks and gratitude to Joe for
 taking me to be someone to give encouragement
 and listening to a young man entirely too
 young for him to be so helpful. It seems that
 all people who know him, but I will always
 be special to me.

they are 14 years this year. Money, it is

punch list

definition: a set of items comprising data or recordings in the finished or a preproduction job

The results of the analysis are presented in "Cost Code" on page 28 of W&E Tech, of Leach Company in Buffalo, N.Y. info@leach.com

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HOUSE CALLS WITH STEVE



11.125. The only change in the footprint of the duplex—a closet from a neighboring bedroom became its closet for a new refrigerator. Moving the fridge liberated a section of the wall between the sink and the back door for more cabinets and a microwave.

goal: re-brighten up the kitchen as it would feel welcome—and look up-to-date.

SOLUTION

Donder began the process by replacing the corner windows with new thermal-paneled, double-hung models, then added two more alongside. To do that, the men removed some wall columns, then hired a contractor to cut the opening and install the windows. "They recognized what was beyond them," Saxe says. "They knew what to listen to the noise."

Because the remaining cabinets were well built, Dauter opted to keep them. Settings glass where paint cheers them—and the room—considerably. “The all-white scheme was our salvation to the darkness,” says Dauter. After prying out hinges and pulls as a do-it-yourself hardware store, the crew decided to keep the black



1070 The new bank of windows that wraps the corner and goes north and west into the after-noon light. Simply with glass pendant lights cast a warm glow that reflects off the cream-colored construction.

iron ones they already had, all they needed were a few cashmere knits.

The area created is a nook for a new refrigerator at the other end of the room from where the old one stood by eliminating the closet of a bedroom they transformed into a nursery. To fill in the spot by the back door where the refrigerator had been, Darrick, recycling pieces from the laboratory removed for the window installation, created a base cabinet that now houses the refrigerator, above it, he hung a glass-fronted, unfinished pine cupboard from a home remedy store. Both

prices were painted white to match the rest of the cubertry in the room.

The range, a commercial model brought as auction, occupies 14 to 16 positions as the former view, most to the fore. Ranges like this one rest on enormous amount of heat and require plenty of clearance, so, for safety reasons, it stands alone, is backed by (and stands out) and, has a powerful hood

FUNDING: NIH/NCI; THE DOD; DODS

The men looked over when they nipped up the carpenter. Underneath was hush—but below that they discovered pine floorboards, which Durrant painted a growth seal with a high gloss finish. “If I got tired of it, I can always repaint it,” he says. Ambient lighting in the room is supplied by recessed halogen spots, which outlined Wilson-style bamboo lanes.

For Danushev and Shivers, the entire process was a learning experience. The financially worthy effort, says Sarno: "To save for \$12,000 is amazing. But, as this demonstration, you can achieve a lot by very little."



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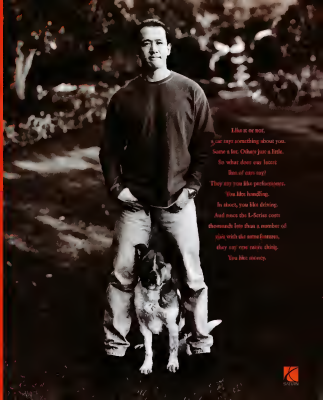
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HOUSE CALLS WITH STEVE

IDEAS NOTEBOOK



Floating Islands

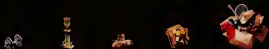
Although their kitchen was large enough to accommodate a built-in island, Hal Dentzler and Anthony Alvarez decided to go with a free-standing piece, a 6-by-2-foot butcher's chopping block (left) they found at a local antique store. Many homeowners today are following their example, preferring the mobility of a server capped with butcher block or metal, or a table, be it old or new.



LEFT: This server can be fixed in place or tucked away, the shelf and stand that are stainless steel. **RIGHT:** A country-style island features a drop lid spice rack, partitioned drawers, towel rack, plus (not seen) four wine baskets. **BELOW:** The island, at 48 by 20 by 18 inches high, is essentially a marble-topped table on casters.



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ASK NORM

TRIMMING A TURNET

We're remodeling our upstairs bathroom—we call it the "burril room" because of its shape—and so you can see, we have a lot of windows that need trim. But because of the angled walls, I can't figure out how to put it in. The windows aren't perfectly placed, and I'm afraid that if I'm looking at an ugly, tapered gap between the trim, how would you do it? Robert Hagan, Flanders, N.J.

I've found over the years that there's one foolproof approach to solving complex problems: Simplify them. In this case, start by visualizing all that glass as one big window surrounded by a picture frame of all sorts of decorative casing, wrapping around the top, sides, and bottom of the windows. Of course, you'll actually need very wide lengths of casing for the top and bottom of every window, each piece beveled on the ends to make a tighter joint with its neighbors. As for the space between each window, I'd cover it neatly with thin



two pieces of wood, beveled so they meet at the corner on the wall. (Long dinner stock here will prevent a clumsy-looking joint where they meet on the horizontal casing.) Join each piece of two wide yellow-cupressus glue and biscuits, then finish and stain into place. That's the simple solution. If it were my house, I'd put in a small joggle instead to as a "filler" and spray instead of a better casing because I think they would look better. You'll need to fit the stool first, then the sides, then the head rail. The apron always goes on last.

HISTORIC PLASTER STRUXTTS

My wife and I purchased an old house with a rather interesting history. Built in 1780 in upstate New York, it was almost lost to demolition after many years of neglect. The family who saved the house—the folks who sold it to us—politely allowed it place by place in its present location, along with the original foundation

stones. Is there any chance we can put up a historical plaque in commemoration of our home's history?

Jim Shaw, Waco, N.C.

The rules for accepting houses vary from town to town, as you'll have to check with the historical society in your area. Remember, though, that the historical significance of any dwelling comes in part from its roots in the community, so a house that's been moved from another town might not qualify for recognition, unless it represents the work of a significant builder or designer. You can find your local historic preservation groups through the phone book or through one of the six regional offices of the National Trust for Historic Preservation (www.nathistory.org). You also might want to take a look at what the National Register of Historic Places has to say about the subject; their literature (www.nps.gov/npfr) is quite authoritative.

STAIN, STAIN, GO AWAY

Although the leaks that ruined the ceiling on our second ceiling were repaired long ago, the spots remain. Before I surrender and paint over the discoloration, I'd appreciate any suggestions you may have.

James E. Fox, Morris Haven, Calif.

A deck cleaner might get rid of them, but working overhead with potentially toxic chemicals is not my idea of fun. Sealing may remove some of them, but you'll probably end up having to sand everything—beams and joists—to even out the look,

ASK NORM

and that's not a very appealing prospect, either. Breaching a dark area into the wood may disguise the worst damage, but you'll have a rough time getting uniform coverage. So painting would mean to be the simplest solution. And if you still want to see some wood in its natural state, just cut the beams—so far less extensive work—and paint the boards in between. You'll end up with an attractive ceiling that will reflect more light and brighten up the room.

TUB TURN-OFF

For some reason, there are no shut-off valves for the bathtub in my 8-year-old house. Has there been some oversight on the plumber's part? Leonard Glanz, Gwynedd, Pa.

A shut-off valve for a tub can easily be located in the supporting cabinet, but there's no obvious place to put a shut-off valve for the tub and shower, which often have water lines buried inaccessibly in a wall. You will find shutoffs in the basement, either on the supply pipes leading to the tub or at the house water main itself. The Old House plumbing expert Richard Trevelyan tells us there are also some single-lever tub and shower valves that incorporate integral check stops, which are essentially the same as shutoffs. If you remove the handle and cover plate, you'll find a slotted stop on each side of the valve; you turn it with a screwdriver to halt the flow of water. Richard believes that these stops should be a standard feature on such fixtures.

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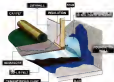
I'm planning to finish off the interior of my basement but don't want to go to the trouble of putting up studs. Instead, I'd like to glue rigid foam insulation to the concrete walls and then glue drywall on top of it. What do you think of this plan?

BOB HARRIS, GERMANY, WIS.

You have a lot more faith in the holding power of adhesives than I do. Even if you get both materials to stay in place, which I doubt you can, the assembly won't be strong enough for you to hang shelves or mount electrical boxes or add any of the other stresses you'd likely want in a basement. To do it the right way, construct framed walls just inside the foundation walls, then insulate, wire, and finish them as external. (See *Basement*, right, from "Keeping Your Wet Basement Dry," Nov. 1995, p. 45.)

BEFORE MOORE

Five footings about 100 years old in southwestern Iowa, and wonder what you think of this type of construction. The look of the house



is made of poured concrete set into a small hill with only about 3 feet of well-insulating above-grade. The above-grade portion has siding, but there are no windows in back.

LOUIE FOWY, GERMANY, IOWA

The basic idea of a basement is to use the earth's mass to insulate the house from cold and hot weather and to protect it from wind. But in terms of construction, a basement house isn't much different from a house with a walk-out basement. In both cases, you want a crack-free foundation wall and slab provided with proper drainage. If the builder did his job right, there should be drains buried in gravel along the footing, and porous brick(s) sloping away from the house. Inside, you want a sump pump standing guard against water intrusions. For safety and roominess are added rooms to accommodate. Building codes require that all bedrooms have a window large enough to be used as a means of escape in case of fire. And because this kind of house may not offer much in the way of natural circumstances, make sure the mechanical systems supply enough fresh air; about 10 changes per hour.

ILLUSTRATION: NORMAN COHEN

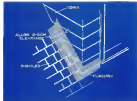
ASK NORM

FIXING FAILED FLASHING

The roofing shingles on our 50-year-old house were replaced about recently in 1984. They still look great, but now whenever the snow melts, the roof leaks into the room next to the attached garage. We investigated and found that there was no flashing between the side of the house and the garage roof. Is there a way to prevent any further leakage without tearing off all the garage roofing?

DEAN GAGLI, ARTHUR, MINN.

I'd be very surprised if the flashing is actually missing. It's possible that in the last re-shingling, your roofers simply covered up the old flashing, which has now failed. You won't need to rip off the entire roof to fix this problem—just the old flashing and the shingles 12 to 16 inches from the wall. The first two rows asphalt shingles are best removed in cold weather when it's easy to break the seal under the tabs. Replace the shingles starting at the lowest point, where roof and wall meet, and work your way up



flashing with care. While any flashing is close to small, there's no better way to waterproof a sloped roof-to-wall joint. ■

Don't squander a job here. The old house required 1500 shingles of the house. This new house had 200 shingles. Includes a complete exterior and interior painting. Painted shingles will be white for many years and may be used for other needs.

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BY THOMAS FIELDG-MEYER

Grand Opening

Custom garage doors combine carriage-house looks with the convenience of overhead operation

Jan Woodard came, gave much thought to the door on her single-car garage. "It was just a door," she says. But when she started working with The Old House to expand and update her home, she had a home run: the old garage door suddenly looked out of place. She needed a second one saying—Susan Barbra's sewing room lessons required her to add another garage—to take the opportunity to order a custom-made pair to match the new porch and room ceilings. "Now, the garage doors will enhance the look of the whole house," she says.

In the car-crazy culture, where the garage occupies center stage in many homes, its door can be one of the most visually prominent parts of the facade. "These are often the most used entrances to the home," says John Volante, of Designer Doors, which built Woodard's new unit. But more often than not, the garage opening is covered by a black expanse of steel, metal, or wood composite with about as much eye appeal as a slab of concrete. Volante dreams a growing preference for something different. "Homeowners are starting to give them the same sort of attention that they give to their front entrances," he says.

Crafted of wood, often with a design that plays off the house or outbuilding's windows, exterior trim, and roof design, custom-made doors add history and a sense of tradition to the garage. At Designer Doors, most customers select from eight basic styles, which range from the rustic look of a 19th-century barn to the formal elegance of a Victorian carriage house. These doors look like they swing out, slide sideways, or fold up accordion-style, but they actually open just like standard overhead doors, which are built of horizontal segments that roll up into the ceiling on metal tracks. The carriage-house door illusion is accomplished by using snug, weather-tight sliding joints between each section so that the seams become nearly invisible when the door is shut, and by applying vertical planking and trim to create the impression that these doors are not horizontally segmented. For instance, to make what looks like two-out-sliding doors, Designer Doors creates an obvious gap between two vertical pieces of trim at the door's centerline. "It tricks the eye," says Volante. "You focus on the wide, vertical split and don't notice the thousands of horizontal ones." To enhance the effect, the company also can affix bucking, the cross-bracing used to keep old doors from sagging.

Older than style, the big question is whether to paint or stain. "Some people want the beauty of natural wood," says Scott Hahn, of Hahn's Woodworking Company Inc., which built the garage



How many doors are in this garage? Though it looks like it has two out-sliding doors, it actually has just one overhead unit, made with stained cedar-planked trim and carved moldings.

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doors for The Old House's Milne project. "Others choose paint because it's aesthetically correct for the house," Doors may be painted or stained and sealed at the factory, or finished on site. For clear finished doors, Milne recommends a frame lacquer preventing water rather than a film coating like polyurethane. Doors

would only require painting or sealing to match with the finish, typically every three to five years, depending on the climate and on how much protection the owner provides, says Milne.

Designer Doors builds its units using three or four horizontal segments framed with 2x4 or 2x6 Douglas fir that's capped with 3-inch tongue-and-groove cedar, mahogany, oak, or ash on the outside and 3-inch white plywood on the inside, and often filled with 1½ inch of polystyrene insulation. In all, the 3-inch-thick door weighs 300 to 100 pounds—about double a standard overhead—but extra-strong tension springs and pulleys counterbalance the weight, making it possible to open them manually or with a standard ½ horsepower automatic opener. Balancing the doors requires an experienced installer who should also attach vinyl lin weatherstripping around the perimeter and make sure the U-shaped rubber strip at the bottom of the door creates an air tight seal with the slab. "The seal never breaks the floor," says Volante. The Old House contractor Tom Silva also recommends that installers check the floor for any excessive dips or irregularities, and, if



SANTA BARBARA DOOR



LEFT To assemble Jim Winkler's new garage doors, Robert Oostendorp (in cap) and Bill Milberg, of Oostendorp Overhead Doors, find edge line of the four 124-pound segments in the opening. Next, they fit the galvanized steel track over the door's edge-mounted wheels, square it, and then tension it to the concrete wall using expanding anchors (shown). They do the same for the upper rails (not), leaving all of the segments together and setting options to counterbalance the door's weight. Finally, they install an automatic opener.

necessary, scribe the door's bottom edge to fit. "If you don't, weather stripping is useless."

Upgrading to custom garage doors can greatly increase a home's curb appeal, but it doesn't come cheap. Prices start at about \$1,100 per door—more than four times as off the shelf—and climb to \$9,000, depending on the design options and wood species selected. Jim Winkler, for one, dislikes it's money well spent. With two garages at street level and the house high above, the doors are among the most prominent features of her property. And because she's so fond of her 1953 MG, she'll be using quite a bit of the doors. "I love driving it," she says. "And now I'll enjoy driving into my barn, too." ■

LEFT Door maker manufacturers also use built custom doors, like these cedar ones from Chicago's Vista. Cracking on these arched garage doors, by Milne's Woodworking, increases door housing weight. A curved top complicates overhead mechanisms, so these Garage Doorsmiths are actually square and use jointed patch behind the opening.

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The Duct Stops Here

If your house isn't equipped for central air conditioning, there's a quiet alternative to unsightly window units

A

fter eight years with an air conditioner parked in his living-room window, Howard Dedee wanted a more efficient way to keep his home comfortable in heat. Dedee's snugger summer home "No matter how well I sealed around it, the thing leaked air," he says. He also wanted to regain his view of the nearby woods. But the \$6,400 quote for central air conditioning quickly cooled his enthusiasm, his 3,300-square-foot home didn't have ducts, a necessity for central air, and he didn't want the mess and expense of having ductwork snaked through his attic and holes cut in his ceiling for vents. Then a friend told him about an air conditioning system that doesn't need ducts.

"Ductless systems are an accommodation: my between window units and central air," says The DM House heating and cooling expert Richard Tridewey. "Think of them as window air conditioners that you can put anywhere you want, they aren't an eyesore, they're in basements and rising beds, and that you don't have to shlep in and out twice a year." Richard was an early advocate of ductless systems, also known as mini-split air conditioning, and has used them on several projects, including the 1992 *The DM House* remodel in Lexington, Massachusetts. Ductless air conditioners have been made and marketed in Japan since the early 1970s, but they didn't reach the U.S. until the early '80s, and most ended up in commercial build-

BY CHARLES WARDLLE

ILLUSTRATION BY DAVID BUTLER

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ings. Interestingly, though, these units have caught on for residential applications. Says Vintner, national sales manager at air-conditioning manufacturer EML, split-air company/cutouts in home owners jumped 30 percent over the past three years, to become a third of its ductless business. Many of these residential customers have old homes without ducts and want a system that won't be lost when the loss of ductwork. Other homeowners choose the ductless option when the existing central air can't handle the new cooling load of a new addition.

Like all air conditioners, mini splits have three basic components: an evaporator, a compressor, and a condenser. Chemical refrigerant is pumped as a loop through all three. First, the liquid moves through a coil in the evaporator, where it absorbs heat from indoor air blown across it and turns into a gas. Next, the refrigerant heads into the compressor, which puts it under pressure, thereby raising its temperature. Then, as the condenser, the hot gas moves through another coil, where it gives its heat up to the outdoor air and condenses back into a liquid. The cold substance then comes back inside to the evaporator, where it cools the air, a process that warms the refrigerant for its return trip around the loop.

In a window air conditioning unit, all these elements are crisscrossed in a single heavy, noisy box. With mini-splits and central air, the compressor and condenser are located outside and connected via copper tubes to the evaporator inside. But while the central air's evaporator is inside a main supply duct, the mini-split's evaporator resides in a self-contained air handler mounted on the wall, ceiling, or floor. One compressor/condenser unit can supply up to four separate air handlers, as long as they are no more than 100 to 150 feet away, depending on the model. Each air handler has its own remote control that doubles as a thermostat, and is typically mounted in a different room, creating its own zone. So if you like a slight chill in the study but your spouse prefers an arctic blast in the bedroom, you can have it both ways. Or you can save energy by cooling, say, just the bedroom at night. (Some units even work in reverse to provide heat when the winter grip fest.) The mini-split's condenser capacity ranges from 4 to 40 "tons," and can condense as much as 2,400 square feet. (The rule of thumb is you need one ton of cooling capacity for every 400 square feet.)

Because the main components are located outside, ductless systems are nearly silent. "They're a big improvement over window units," Richard says—but he cautions against expecting mini-split



A single compressor in a ductless system can deliver cold refrigerant to as many as three or four separate air handlers. For these multiroom setups, installers avoid drilling through joists, if they can, and run the tubing into the basement and up through walls, or into the attic and down. They secure the drops off the coils in the handler or pumped outside through a small condensation tube.

to match the ability of central air conditioning to cool the whole house effectively and yet remain nearly invisible. "You basically end up creating cool spots in a building rather than cooling everything evenly," he says.

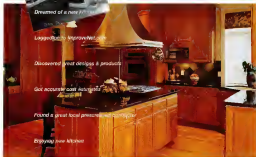
According to Richard, ductless systems are only cost-effective to install for up to three air handlers. Any more, and central air begins to make sense, even if you have to add ductwork. There's also the issue of appearance. Mini-split air handlers are housed in boxes with plastic or metal grilles that protrude from a face, wall, or ceiling, making them more visually obtrusive than the usual flush style of a central-air system.

Before needing only two mini-split air handlers to make his home comfortable, he figured anything would look better than the old air conditioner clogging his window. So last summer, a contractor mounted the outdoor size 17,000 Btu condenser on a concrete pad, leaving at least a foot of space around it for a airflow and drilled one 2½-inch-diameter holes near the ceiling, one at the kitchen and one in the living room. Later each hole he inserted a foam tube packed with expanding and expanding refrigerant lines, electrical wires, and a condensation drain. Inside, he connected these tubes and wires to each wall-mounted handler, and covered it with a grille. The job was done in a day for about \$3,000, less than half the price Delfino had been quoted for central air. He's happy that it's so quiet, a welcome change from his old window unit, and that it cools the entire interior. Even better, he's finally got his new truck. "Now I can watch the deer running through my yard," he says. ■



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After nearly a decade of neglect (see p. 42), a neglected deck can still be restored to its original splendor (see p. 42) with little more than the right climate, a scrub brush, and a new coat of stain.



Clearing the Deck

Weathered planks regain their sparkle

BY HILLARY JOHNSON

It happens often enough: A once-pristine deck develops cracks and bleaches. Faded-colored planks that looked so fresh just a year ago suddenly seem, well, old. The nails in the posts appear to have rusted and charred away. And a shiny black patch has formed in the corner. There's no reason to rest it down, though, decks endure no endless assault from water and sun, insects or hail and rot, mold, mildew, and more—all of which undermine the wood's beauty. But with a little patient cleaning and maintenance, an outdoor oasis can regain much of its former luster.

Rich Perish, president of Decks Appeal, explains the philosophy with the decks he builds in and around Dallas. For each one he finishes, he prescribes annual washing and resealing. But many of his customers avoid the chore, then call him back after a few years, desperate for help. Robert and Peggy Davis recently enlisted his services in refurbishing the weathered redwood deck Perish built for them eight years ago in the Dallas suburb of McKinney. "We can make it look almost brand new," he assures them.

To restore a deck, Perish first cleans it and then applies a preservative. His philosophy when it comes to cleaning is "pressure is better." He also advised power washing years ago because he found that using 1,000 to 1,500 psi of water on wood "blasts the soft grain away and makes the surface rougher." Sam Williams, a supervisory research chemist at the USDA, Forest Service, Forest Products Laboratory in Madison, Wisconsin, supports Perish's stance. "You're removing the very fiber that absorbs the finish," he says. "It won't be as good as decks Perish refers covered in contact-plastic chemicals, scrub brushes, and elbow grease."

Perish's crew, the father and son team of Brian and Chris Perish, begin the job of restoring the Davises' neglected deck by wetting down the structure and soaking the surrounding foliage with water. "We saturate the greenery to protect it," Perish explains. Then, using a low-misting garden sprayer, they spray powdered



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PHOTOGRAPHS BY TAGE MYERS



1

household bleach on the planks, rails, and balusters, immediately followed by a generous water rinse. In a matter of seconds, the wood rains from dull gray to sunny gold.

Bleach, a 5.25 percent solution of sodium hypochlorite and water, lifts mellow on correct and brightens wood as quickly as it does clothes. But in some deck restoration circles, bleach is a four-letter word. "It breaks down the wood fibers, which causes the splinter to have poor adhesion," says Chad Waggoner, owner of Deck Doctors, in Fort Wright, Kentucky. Nevertheless, most wood experts, including Williams, say that household bleach is unlikely to cause damage when used sparingly and followed quickly by an ample rinse. Perish applies it only to the most weathered decks, and doesn't use it if the deck has already been stained or if he is just performing a seasonal maintenance.

After the rinsing, the Parkers mix 12 ounces of powdered oxalic acid into a gallon of water, and dip long-handled nylon-bristle brushes into the pan to apply the solution. They scrub it onto the planks and use handfield brushes to reach crevices on the railing. Perish also uses steel brushes. "Steel will scratch the wood," he says, "and wet steel leaves black stains. On pressure-treated pine, steel brushes create rust."

Oxalic acid, also called wood bleach by some manufacturers, strips away the knaggy black rust stains that form around ungalvanized nails and metal fasteners. (On stained decks that haven't been neglected, Perish uses only oxalic acid—no bleach—before proceeding with the water rinse.) After the acid wash, the Parkers spray more water on surrounding plantings and the deck and check for uneven coloring; they correct any remaining splashes with a few more shots of bleach.

The next day, once the deck has dried thoroughly, the Parkers drape the plants with plastic and fill up their garden sprayers with an oil-based stain containing a water repellent and a wood preservative. The fungicide and UV blocker in the preservative protects the wood from weathering. Oil-based products generally outperform water-based repellency and weather tones because they penetrate more deeply into the wood than latex products. The pigment in the stain protects against UV radiation and lengthens the finish's life. "The worst thing about oil-based stains is that they sink," admits Perish, "but they're good for the wood."

After spraying on the stain, the Parkers do some sand and rub it into the railing and bench. Finally, sitting on a low ridge of the deck, the men apply a maintenance coat of stain to the deckboards with long-handled paint pads. Walking right over the wet surface, they apply the finish continuously—they would do that even over an old coat of stain—until the wood is completely soaked and the liquid starts to puddle.

Just one day and \$480 later, the renewed deck is ready to welcome the bare feet of summer living. Surprising the light-colored planks in the afternoon sun, Robert Davis is amazed at the transformation. "Piggs and I were quite surprised—the deck pops out like it's brand new," he says. "I've been asking myself, why didn't we do this sooner?" ■



(1) Eight pints of gray-mellow household bleach rains away from the dull rails when Brian Parker sprays on a five-part of household bleach. Chris Perish (2) scrubs away the dirt and superheated water decay from the fence using a nylon bristle brush and a solution of oxalic acid and water. (3) Cottons are dipped now latex gloves are the best method for adding protection stain into the hard-to-reach crevices of the deck and railing of the deck, while painter's pads on long handles allow Brian Parker (4) to work the stain into the planks without getting down on his hands and knees.



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1 A long stainless steel fence that might need to protect the planting area.

2 Lightweight garden beds, made from recycled plastic, are made from interlocking of plastic and polyethylene.

3 An easy-to-use steel ball power pump, also known as the right angle for setting tubes and other tubes.

BY JORDAN FREED

Long before the first pitch slips a snail's pace, the new deck, before the first child swings open the fence gate, even before the soil gets stepped down around the apple sapling, takes time to be dug. In fact, digging is the very first step in any landscaping project of lasting value. But before you grab a shovel and start moving dirt, ask yourself whether it's the best tool for the job. "People sometimes take too long doing it," explains Roger Cook, one of the most experienced diggers on the market—from a hand-dug hole to a two-day power auger—and speed up the excavating process. And then leaves more time to put your feet up on the deck, watch the children play, and even pick an apple or two.

PHOTOGRAPH BY KOLIN SMITH

How Low Should You Go?

When tackling any garden or renovation project, digging holes to the right depth and width means a solid, sturdy footing for healthy root systems. And it saves work: No one wants to dig any deeper than necessary or re-do a hole done improperly. The examples at right show how deep you'll need to dig for projects in a level-free climate. If it's sunny all winter, where soil expansion and contraction can cause heaving or frost-heaving footings and pipes, you must dig at least to the frost line. A local building inspector can tell you how deep to go.

ILLUSTRATIONS BY SPENCER WOODS

Basic Footing 18" deep



Deep Footing 24" deep



4' Wood Footing 24" deep



2' Poured Concrete Footing 18" deep



Anchor Bolt 12" deep



Plugging 24" deep



Shrub Root 12-18" deep



Sealing Box 12-18" deep



Shrub Box 12-18" deep



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Rule 2: Dig a square or rectangle if you can. It's the easiest to dig. When digging, it's the easiest to dig.

Rule 3: Dig a square or rectangle if you can. It's the easiest to dig. When digging, it's the easiest to dig.

Rule 4: Dig a square or rectangle if you can. It's the easiest to dig. When digging, it's the easiest to dig.

Rule 5: Dig a square or rectangle if you can. It's the easiest to dig. When digging, it's the easiest to dig.

Rule 6: Dig a square or rectangle if you can. It's the easiest to dig. When digging, it's the easiest to dig.

For digging, you'll need to dig a hole to the right depth and width. When digging, it's the easiest to dig.

Rule 1: Pick up the shovel. Dig a little way in. Then three more when you're done. You're done. You're done. You're done.

Rule 2: Dig a square or rectangle if you can. It's the easiest to dig. When digging, it's the easiest to dig.

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David A. Clark
August 1997

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Making an Entrance

Extend a welcome with a portico

A portico is to a house what entrance was to Emily Post: thoughtfulness incarnate, a permanent welcome ready to shelter friends, family, and guests as you greet them at the front door. Porticos can be found on houses of almost every architectural style, and they do not have to be fancy to extend a welcome. At its most basic, a portico is, quite simply, a roof. Add columns or pilasters, and, perhaps, a bench and railings, and the portico becomes not only a place where you can sit down to pull off your boots without being exposed to the elements, but also a visual testament to your hospitality.

What if your home lacks such re-verency? The most cautious way to add a portico is to create an entry that echoes the architectural features of your house. With awes that echo the path of the roof, and detailing that matches the siding, the portico will look as if it has always been there. The classic example familiar to every American is the White House's North Portico, added in president Andrew Jackson's time, which features its lines from a triangular dent pediment.

BY CLAUDE WHITCOMB



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Another design approach with historical precedence—winning Thomas Jefferson's Mannerlo—was to regard the porch as a separate structure with its own distinct look. "Think of it as a little temple stand up in the house," says architect Peter Penney. Penney likes to separate this type of structure from the facade with a flat-deck flat roof. By liberating the porch even so slightly from the main building, he feels free to give it a unique roofline and design it in a more elaborate style, and this still visual access to the house. So, setting up a more serious juxtaposition between the porch and the house, the entry seems more formal—the architectural equivalent of a country house. "In America, there's a tradition of treating the porch with a lot of architectural language, such as columns and corbels, even when the house behind it is much simpler," Penney says. But,

over time, many porches have become more informal and expressive. "Entryways have been demystified," says architect James Widdell of 3WBA Architects in St. Paul, Minnesota, and the designer of the pale-colored porch on the previous page. By that, he means that the notion of sheltering the entry has eroded, in many instances, into porches similar to foyers, complete with nocking chairs and other furnishings. "In the 19th-century, promenade was important," he notes. "Houses needed a place where people could sit and greet the neighbors."

Today, Widdell adds, there place is not always out in front. In our car-oriented world, porches are appearing by the side and back doors, accessible to the driveway. A final note: Whenever you choose to add a porch, be advised, remember that it needs to be integrated into the landscape as well as the house. ■

PORT OF CALL

When architect James Widdell first saw the 1800 Craftsman-style, stone-faced house on the previous page, it was framed by a dark porch with little curb appeal. His solution: Remove the old porch and replace it with a new, more neighborly one, featuring a central public staircase by a screen frame, a detail that recalls the outdoor stair of the reference it took its light. In the extra-metric drawing at left, Widdell has turned his gaze into an independent project: consult a contractor about how to adapt it to suit your house.

1 SCISSORS TRUSS

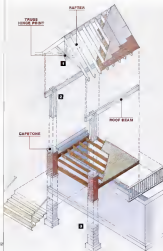
The truss is made of a flat reinforced steel and two reinforced steel rods at a 90-degree angle that of the gable. The rods are half-lapped at the hinge point and fastened to the post with a 1/4-in.-4-inch lag screw. The rods are reinforced with a wooden plug. Reinforced steel rods connect the truss to the columns.

2 CLUSTER COLUMNS

Four flat reinforced steel rods are embedded in the plane using 10-inch threaded rods inserted through drilled holes in the capstone and grouted 6 inches into the concrete block. The columns consist of 3-by-8-inch LVL (laminated veneer lumber) and beams drilled with vertical widths of 1/4-inch holes. They are attached to the beams with 1/4-in. 10-inch galvanized lag screws, one per column. All the screw heads are and below the surface and hidden under wooden planks.

3 PIER

Boards below stone pier is 20 inches square, with a core of concrete block set in high-strength mortar. The stone capping the pier measures 24 inches square by 4 inches thick and are secured to the block core with four 1/4-in.-8 inch lag bolts, grouted solid.



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Vintage Fir

The best Douglas fir doesn't come from the forest anymore.

BY JEANNE HOESE

It's a lovely spring evening in the Northern California lumber town of Wood. Kenneth Tinschell prepares to harvest some of the finest timber that ever grew. But his "harvest" doesn't have a single leaf or limb, he's plucking giant seedlings from an abandoned door factory. He dons his hard hat and fires up his telescopic boom loader, then steps across the enormous building skeleton for the day's first catch: a Douglas fir beam nearly 20 feet long and a foot thick. For almost a century, it's helped hold up the factory's rag floors, but now it will be used to build a house, likely for you, in someone's home. This

mill runs the timber's stem until they reach its center of the beam, nearly four stories up. A crew member standing on the framework above loosens the bolts holding the timber in place, and Tinschell lowers it to the floor, where workers use one or two claw loaders and cut's power to remove old nails. The lift runs and runs as it goes to another beam. Up and down, up and down—Tinschell's crew doing this eight hours a day for eight months, yet the demolition job is only half done.

His boss, Bruce Smith, figures that it will take his crew one year and a half to refinish the factory's estimated 2 million board

PHOTOGRAPHS BY PAUL SANDERS



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Finding Reclaimed Fir

The best deals on small quantities of vintage Douglas fir often can be found at a local junkyard or store specializing in salvaged construction products. (Check the Yellow Pages for "Building Materials, Used.")

For larger quantities, call a local timber-framer and ask for the names of suppliers. Or turn to the Web: Environmental Building News has a great source list at www.ebuild.com. To get wood that was salvaged from the Weed, California, door factory, log on to www.oldgrowthtimbers.com. (See the Directory for more reclaimed Douglas fir Web sites.)



Timber frames often reuse old beams, which, before being dried with a kiln or air-dried (1) or laminated (2), might be gray (3). And some manufacturers average in less than one million linear feet, making them easy and cheap to use. A good cut from the lower canopy (4) will be free of knots, but one cut above the canopy (5) will show knots in the end and some discoloration from rot. Douglas fir is old stock piles, which produce this gray, or "old" color "mossy wood" (6).



By 1916, when this 200-year-old Douglas fir was killed in Elko, Washington, a 14-foot-wide and 175-foot-tall tree was successfully sawn at its base.

feet of Douglas fir. That's a tiny amount compared to the 8 billion board feet of new Douglas fir produced by U.S. mills each year, but the fact that it's being reclaimed at all represents a dramatic turnaround from the same in World War 20 years ago. Then, warbird crashes ended by a demolition crew chopped up a ton of the oak ray, covelet and set the pieces afire. "There were beams 20 by 20 inches, 40 feet long," recalls Alfred Luvette, who worked at the mill for more than four decades. "And they were as good as the day they were put in."

This time, thanks to the efforts of timber's critics, much of the door factory's old growth would find new life as framing, flooring, mantel-ends, brackets—for customers who are willing to overlook occasional knots and bark holes. Environmentalists buy it because they like its warm honey color but don't want to encourage new tree-cutting. Preservationists prize its light grain, typical of the Douglas fir used a century ago for the trim and flooring in Victorian-era and Craftsman-style homes. And timber framers like Tim Salsbery, a contractor in Burn bridge Island, Washington, covet its awesome dimensions. "You have access to wood that you'd cover up with any other wood," he says. Plus, notes TGH co-owner Sam Silva, who used recycled Douglas fir to build a post-and-beam beam

room, "because the wood is aged, joints don't open up."

Named for David Douglas, the Scottish botanist who introduced the tree to the British Royal Horticultural Society in 1833, Douglas fir (*Pseudotsuga menziesii*) is actually not a fir at all, it's more closely related to pine and spruce, hence its other common names: "Oregon pine" and "Douglas spruce." One of the hardest varieties of softwood, Douglas fir is rarely purchased, so it's perfect for discerning millwork. And while it's not particularly fire-resistant, many a shipwright laid boat decks with "Oregon pine" because it seems as stable when wet. But the wood is most prized for its strength and stiffness relative to its weight, which makes it

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M A T E R I A L S

an ideal framing material, especially for such crucial uses as roof and floor supports.

Although Douglas fir grows throughout much of the West, it reaches its greatest height and girth in the moist, temperate forests wrapping down the coast from British Columbia to Northern California. When the loggers came in the 1890s, crews often chopped through thousand-year-old trees, 12 feet thick and free of branches for 40 to 60 feet of their soaring 200-foot height. The sawmills that sliced the loose-fine wood into planks and beams revealed annual growth rings—the alternating layers of light-colored spring-grown wood and darker summer wood—no less than the pages of a book.

Walk down the aisles of a typical lumberyard today, and you'll find a very different Douglas fir: boards fall all sizes, growth rings half an inch thick, and lots of weak spring wood. All of this is evidence that the trees grew fast and were cut down young, for it is only when they get big enough to equal one another in the forest that their growth slows, their lower branches are shed, and layers of clear wood gradually form. Newly grown Douglas fir performs admirably as framing lumber, plywood, and engineered beams. But the beautiful old-growth trees are all but gone. For our kitchens, and those of our children and grandchildren, there will never be any more of them we have now. It's this fact more than anything else that fuels the demand for this wood.

Salvagers are now mining old Douglas fir from forgotten fire-damaged, warren logs, and duck ponds. But the richest stock of old-growth wood is a ring of old millinery or industrial buildings like the ones in Wood, built when duck timber had to shoulder loads that today would be turned over to steel. Richard McFarland, owner of Jefferson Recycled Woodworks, in McClelland, California, says that when he started his sawmill in 1980, he figured he could find enough old wood to stay in business for a decade. "And here it is, 2000, and there's easily another 50 years in it."

Four West Coast mills are set up to reuse big, salvaged timbers into smaller pieces—flooring, wainscoting, and beadboard—that come out looking as bright as freshly felled wood. All are members of the West Coast Lumber Importers Bureau, which sets grading standards so building inspectors can accept the wood as structural lumber. Duhan Timber Company has a sawmill in downtown Seattle devoted entirely to reclaimed wood and sells Douglas fir timbers as large as 18 by 38 inches

by 40 feet for \$2.25 to \$7 a board foot, depending on quality. A nearby leather yard doesn't stock anything that big, but does sell saw Douglas fir for about one-fifth the cost of the salvaged wood. The premium on old wood doesn't apply to flooring, however. New or reclaimed, 1x4 stock costs about \$5 a square foot. This makes the museum flooring clearly the better deal.

When he built a timber-frame home for his own family, Salisbury used reclaimed Douglas fir for the frame, the floor, the ceiling, the trim, and the doors. He's a skeptic, and the wood gave him plenty of narrative material. Ask about the dark oak log boards, for example, and he opens the tale: They were rescued from a brewery, and came to him covered with tar, tar paper, and paint. He nailed them to the frame, then sandblasted them clean. "Old Douglas fir when it ages and has a lot of knots in it, turns just gorgeous. It's a look you can't fake."



150 To carry the look of the reclaimed Douglas fir on his home, Sam Salisbury sandblasted the ceiling boards and left saw marks on the timbers. 151 He finished the floors with water-based urethanes, which gave them a yellow tint, and installed the wainscoting with lacquer.



All the Right Moves

How to choose a moving company that will treat you—and your possessions—right

BY JULIA GARLOS

Last summer, Scarsdale, New York, resident Stephen Dancer and his family moved four blocks to a house on a more secluded street. Since it was such a short distance, he didn't worry too much about choosing a mover: He just hired a local company that had sent a flyer in the mail.

It was early on the day of the move when he noticed his mistake: The movers showed up three hours late. Then, the five men—for whom he was paying an hourly rate—worked at an incredibly slow pace. "They seemed to have a one-lane, one-lane-lane policy," Dancer says. He watched in horror as the workers used a sledgehammer to tear apart a wooden dining set, causing \$300 in damage. And although he packed up, at 6 p.m., half of the house's contents were still sitting on the front lawn in the rain. When the foreman asked Dancer's wife, Barbara, to go buy drinks and cigarettes for the crew, she defiantly offered water instead. This set off a barrage of cursing. "He was screaming at the top of his lungs," says Stephen. At 10 o'clock, Dancer paid them for the hours they had worked

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(30 percent above the estimate) and sent them away, then said his SUV to carry a few loads of remaining items.

And as it was, Diener's experience was relatively easy compared with the loss, damage, overhauling, and theft that plagued the industry. Last October, for instance, when Amy Kover and family moved across the state, New Jersey, her wedding and engagement rings, a box of tools, and a CD collection never arrived at the new home. Out of five crates results in a claim against the movers, ranging from damaged packages to missing jewelry, according to David Howerstein, of the American Moving and Storage Association (AMSA), a trade group that represents



shippers to air's doorstep. The average settlement is \$700. As Diener found out, once the big truck pulls up to the curb and the team of bulky men begins to open your house, it can be difficult to control the situation. The best insurance against trouble on moving day is plenty of advance planning.

Finding a reputable mover begins with getting referrals from friends, neighbors, and co-workers. For an instant move, you'll want to look at national van lines. They're members of AMSA and have signed an independent arbitration of businesses' claims. If you're not trusting your files, you'll have to check whether or not the company is bona AMSA membership. (Hiring a national

SETTLING IN THE EASY WAY

Realities packing and unpacking, moving requires a seemingly endless number of errands, including trips to the post office and hours of waiting for the cable guy. For time-starved families, "settling-in" services take care of this business. National Home Connections (800-228-7713 or www.nhc-2001.com) offers free help with driver's license changes, utility transfers, newspaper subscriptions, and voter registration. They handle the paperwork, but won't wait in line or mail the vendor one of the forms. Some mail and extra companies provide similar programs to their clients, including ERA Select Services (800-448-0299) and Gateway Services.

Concierge Program (800-448-0967).

And in some communities, you can even get someone to wait around for the phone company, in Manhattan, for instance. NY Service charges \$50 an hour (844-899-1117 or www.ny-service.com) to handle your to-do list. In Salt Lake City, Emerald Unlimited (801-819-0238) charges \$12.90 per hour and up. To use it's a similar service to afford where you're moving, by typing "service" and the name of the town into a search engine. Or look in the Yellow Pages under "personal services" or "personal assistant services." —Julia Laster

was her for a move, move really put you in a good attitude of the company, which may not be an AMSA member? Once you have some references, check out their reputation with the Better Business Bureau and your state consumer protection agency. Douglas Rose, who helps 2,000 families move each year as director of Century 21 Relocation Services of Connecticut, seems away from movers with more than one complaint filed against them in a year. "If I see reports of movers being late, even for an estimate, or being rude, those are red flags," he says.

For a quick assessment, the Better Business Bureau has consumer ratings talked by Gallup pollsters. They're based on random surveys of consumers who rank their movers' service from 1 to 3. One pressure indicator was how has a corporate goal to keep their rating above 4.3, according to Rose. As an extra precaution, he visits movers' storage facilities. "If I see an organized warehouse, I know it's a well-run company. But if it's a mess of boxes, not numbered and organized, then the chance of something bad happening increases dramatically." Another trick is to ask a moving company if it has any contracts with corporate relocation departments, then call the corporation to see if the contract has been renewed and if there have been any complaints from employees, advises Elise Carls, author of the 1999 book *Smooth Moves*.

Narrow the field to about three companies and get estimates from each one by making through your house with a representative and noting exactly what is to be transported and which services you will need (packing, unpacking, holding orders for valuable artwork and so forth). For an estimate move, costs are based on the weight of your goods, the distance traveled, and costs such as hours and packing services. You'll have a choice of a binding estimate, which is a guaranteed rate, or a non-binding estimate, which is usually lower but can change based on the actual weight of your possessions once they are loaded into the truck. To avoid surprises, ask the binding estimate, advises Howerstein.

For more on some common, but are basing on the number of rate hours is well take to do the job. It's often longer than estimated, you'll pay for the extra time. Review bills to see if they're charging for packing materials or for travel time to and from the job, you can usually negotiate these fees, says Rose. "It is a very competitive industry and they want your business."

Select a company based on all the information you have gathered, including your impressions of how they handled the walk through, but most clear of any one finding or hourly rates means that are substantially lower than the competition. That could be a sign of a mover who's looking to land the job but will not



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Rescue Mission

A Texas town's leader saves a bit of its heritage

BY KIMBERLY STEVENS



A new porch graces the entrance of Helen Karsen's restored cabin (left) with cedar fish scale shingles and a 12-foot 12 roof pitch to match the original public cabin across the abandoned house, ready for the move.



As the mayor of Glen Rose, Texas, Helen Karsen felt a certain sense of civic duty when she heard about an abandoned seven-room shack on some time-to-be-developed wooded property. The folk-style cabin, built by 19th-century pioneers, had most recently served as a clubhouse for the town's first nine-hole golf course, but now neighbors complained that the site had turned into a weekend party spot for local high school students. The town had slated it to be burned in a fire department drill, but recognizing potential in the rickshackle's rafters of oddly shaped rooms, Helen bought "the junk heap," as she called it, for \$1,100 off five rooms the golf course had added over the years with no regard for style or flow, and had the core two-room cabin moved to her 48-acre piece of property on the other side of town.

"It was the steep pitch of the roof that attracted me," says Helen, who is now a Somervell County Commissioner. "Most of the new homes in the area have much lower pitches, so that was a tip-off it was built in a different era." After poring over town records, she found that the original structure dated to 1836. "We have very few old homes in this area," she says. "I knew I had to save it."

Helen had long ago turned the larger 1530s Prairie style house, where she had raised three daughters, into a bed-and-breakfast, and the constant traffic through it prompted her to dream of owning a "retirement" home that would be quiet and easy to maintain. To that end, she relocated the 804-square-foot T-shaped cabin to a wooded acre on her property and placed a ledger that would divide

it into two main sections: a bedroom with a bathroom on one side, and a living area with a kitchen on the other.

The restoration began shortly after the house moved, and Helen was on site for every step. With the help of local contractor Charles Vinyard, she heated, insulated, drywalled, sanded, and painted in accordance with her own design. Her daughters, Nicola, Amy, and Helen, came back home on weekends to help with the work.

While peeling away five layers of flooring that sagged from a 1960s oak carpet to 1930s linoleum to a plywood subfloor, Helen

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uncovered a strip-oak floor devoid of stain or finish. "After all that hard work, seeing that virgin wood was incredible," she says. She personally stained the boards herself, then stained them in an oil-based light walnut color topped with a clear coat of polyurethane. Helen and her daughters also stained and oiled an unfinished yellow pine headboard, which they discovered under drywall. On the exterior, she and Vinny sand scraped and painted more of the vertical oak siding and had a friend install a standing seam tin roof in place of the deteriorating asphalt shingles.

To stay true to the age and style of the house, Helen sided through

MOVING RIGHT ALONG



Helen Karvelis' son's shackle cabin was the birth of jobs for a good half-hour when it became tangled in overhead wires on the way to his new site. "Everyone kept saying, 'Hey, there's the mayor's new house,'" says Helen. Staff Bookers.

a fourth-generation house owner from nearby Cranfills Gap, purchased Helen's house by splitting the structure in two. He cut the attic, top plates, and ridgeboard with a chain saw, then sliced through the rafters in the roof and the shingles using an oil hand saw. He ran two 20-foot steel beams horizontally through holes carved into the basement foundation. Piling jacks under both ends of each beam, he slowly raised the house off its foundation and slid four sides underneath. To marry the two halves back together, Bookers connected the split ridgeboard with Z-bars, patched in new rafters along the exterior eaves, and reinforced the chimney and attic with Z-bars. Total cost of the move: \$1,000. —Jennifer Mattick



pink and orange yucca plants. Dallas for architectural details, she found the walnut front door at one yard and commissioned a local artist to make a stained glass rose for it. The home's renovation to build a new back chimney and create an entire fireplace and surround wall on one end of the living room—complete with built-in bookshelves—using fieldstones from the original fireplace. After a fruitless search for narrow, period 4-over-4 windows, she turned to a local carpenter to make them.

Two her furnishings are recycled items. Her dining room table—crafted for her by the same carpenter—is made of a 30-inch cedar tree trunk base Helen brought back from Minnesota, topped with white maple burlap and floorboards, and she picked up a working 1932 stove at a garage sale. The new "modern convenience" she added was a brand-new pressure-cooked pine deck. "When all was said and done, she had spent \$40,000 for the materials and construction, not including the cost of the labor."

Helen has gained a local reputation as the Mother Teresa of old buildings, having recently helped save Glen Rose's first telephone exchange with a plan to the county for funds. To that she's permitted the demolition of five houses, including another 1,000-square-foot cabin she's moving to her property to serve as extra space for her bird-and-bushland. And she's now on a mission to persuade other potential homeowners to think twice about new construction. She proudly tells the story of a young couple who were talking about building from scratch until she showed them her restored cabin. "They last phoned to say they're looking for a vintage house to restore. 'If I can convince all those folks who are building people houses into classic house lovers, I'll be happy,'" says Helen. "I think it's just in my blood to save old things." ■

Helen Karvelis (above left) did most of the renovation on the cabin herself, including refinishing the oak floor. (above right) During the subsequent living room project on Cranfills Gap, she did a lot of original pine floors with vintage materials. The National Fieldstones were chosen for a few at the old location, the rest of them about the new fireplace where some materials would appear naturally.

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The Sounds of Summer

The latest crop of high-fidelity speakers proves tough enough to survive the great outdoors

BY DAVID BIRCH

The idea's simple: Use the best on the grill, and your picnic on the edge of the backyard. The only obvious snagling for a portion of business' over Allstate. You could drop out a boom box and cassette card and also fit everyone's car with tape, low-fidelity notwithstanding. Or you could do better and fit the six high-quality multi-way permanently mounted outdoor speakers protected in an outdoor house. "People who enjoy music inside the house with Audio or vintage want to bring that same experience outside," says Michael Kline, president of Boston-based Media Systems. And your Mini's stereo won't find even outdoor speakers in the back deck of the This Old House present house to make the house.

Weather-resistant outdoor speakers have been available for decades, but active improvements in long-term durability and sound quality have allowed today's speakers, according to Doug Coleman,

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kins, a product manager at Bose, a maker of indoor and outdoor speakers. "Inexpensive speakers are up 77 percent over the past three years," he says. The number of options has also expanded. In addition to the traditional off-white or black-shaped speakers, manufacturers have come out with "musical" versions. Some are shaped like faux rocks that blend into backyard landscapes, others are hidden in hanging plants or shell-shaped.

Although indoor and outdoor speakers both do essentially the same thing, their design and construction differ significantly. Cunningham says, "Indoor speakers are designed for use in a confined space. Outdoor speakers have to disperse sound over a much wider area, without the bounce provided by walls and ceilings." One way Bose makes up for the lack of bounce is to angle the drivers (the components that translate the electrical signals you send). This results, incorporated as in model 251 speakers, enlarges the "sweet spot," the area of optimal sound quality in a two-speaker system.

Outdoor speakers also have to stand up to Mother Nature's unfriendly ways. Nike, a speaker maker in Bloom, houses its components in UV-resistant polypropylene casings, suspends its cones (the signal-generating diaphragms) from a collar of weatherproof knitted rubber, and corrosion-proofs the wire connectors with gold plating. The metal-holed components also have to survive a not-charitable that guarantees 100 hours of corrosion salt fog, runs at intense doses of ultraviolet radiation, and cycles the temperature from 183 to -10 degrees Fahrenheit. That should reassure anyone who's worried about leaving these expensive pieces of electronics out to the elements.

Picking the right speaker for a backyard is not as difficult as making them. "I choose the largest size speakers that won't be visually overwhelming," says Klein. Larger cabinets offer better bass response, which helps music sound more natural. For the 15-by-25-foot deck in Billings, for instance, he specified two speakers a about 8 inches square and 11 inches tall. But when budgets and space allow, he advocates "center-speakering," a strategy of scattering speakers around the yard so there are no gaps in sound coverage. There won't any hard-and-fast rules about how many to use, says Klein. "Every yard and every client's needs are different."

The rules are more strict when it comes to connecting the speakers to the receiver. Klein uses 16-gauge wire for runs up to 100 feet at 16-gauge wire, but for longer runs, up to 300-350 feet, he'll use the thicker 10- or 12-gauge, which offers less resistance to the electrical signal and decreases the chance of distortion. On long runs to remote locations, he buries speaker wires 6 to 12 inches deep

so they won't be a tripping hazard. Only 14-gauge sheathed, "direct burial" wire will do in these circumstances—the PVC-covered outdoor wires just get eaten away, he says. *At the Silver*, however, he had a 4-inch PVC pipe buried between the house and the asphalt/tar/pool area. If speakers are added later on, it will be an easy matter to fish wires through the pipe. "This helps future-proof the installation," he says.

Installing the speakers themselves is relatively simple. Klein determines where they should go, then drills a hole exactly in the side of the house so the wire can pass through. "We try to avoid running wires along the siding," he says. Many outdoor speakers come with their own swivel brackets that can be mounted with screws to a wall or deck. Speakers out in the yard perch on posts. ("You can't let them sit on or near the ground," he says.) After the wire is attached to the speakers, he puts glob of silicone on the connections to prevent rust and corrosion, and seals the hole where the wire exits the house with insulating foam and more silicone caulk. Next to the star hole, he's careful to form a loop in the wire so that water will drip off rather than go inside.

Seasons' end? Well, yes, as long as the receiver has enough power to drive speakers set far away from the house. Cunningham cautions that if the wire gauge is sized correctly, those speakers will respond to a receiver pumping out as little as 10 watts, even over a long distance. Klein is more conservative. "Asking your receiver to power speakers in a house and send a signal 200 feet is just too much," he says. "Besides, a speaker getting too little power is more likely to be damaged than one that has too much power."

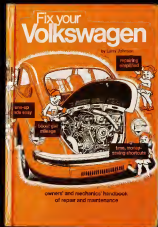
When speakers enter the natural world, or so sound it all, they may not be getting enough power, or what else, Klein says, they need an amplifier. *At the Billings project*, he connected each of the speakers to a separate 125-watt channel on the house's six-channel amplifier. An amplifier's clean signal also allows speakers to produce crisp sound while operating at lower volumes, a fact that neighbors will appreciate. For regulating volume, Klein is not a big fan of the wireless remotes available with most in-house speaker systems—"They're always getting lost," he says. Instead, he favors hand-rolling volume controls directly to the radio system, as he did with the keypad he used at Billings.

When siting a speaker, look for a long unobstructed view from the house. And, if possible, find a spot that will let you listen to the speakers outdoors before you buy. (Just keep in mind that they may sound different when installed in your back yard.) "Good sound is very subjective," Klein says. "Let your own be the final arbiter." ■

When siting a speaker, look for a long unobstructed view from the house. And, if possible, find a spot that will let you listen to the speakers outdoors before you buy. (Just keep in mind that they may sound different when installed in your back yard.) "Good sound is very subjective," Klein says. "Let your own be the final arbiter." ■



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ORNAMENTAL STONEMASON

BY KRISTY KOWALSKI

PHOTOGRAPHY BY PASCAL BLANCHON



NAME: Douglass Schickler, president, Essex Works Limited

COMPANY: Located in a 10,000 square-foot warehouse in Brooklyn, Essex Works specializes in the restoration and replication of architectural accessories, from the lobby (garage) to the pedestal (jazz stage). The company matches materials and finishes precisely, but its forte is work in brownstone. Its portfolio includes exterior and interior elements for residential, commercial, and religious buildings, some of landmark status.

GOING: Schickler, the son of a restaurant contractor who employed several skilled masons, often worked beside them during summer vacations and after school. "Some kids take out the garbage to earn their allowance," he says, "but in our house we earned money." He attended New York University, studying art history, sculpture, and business, then worked in various trades before teaming with a contractor who specialized in decorative architectural elements. He launched his own business in 1999.

THE PROCESS: After architects submit blueprints, workers visit the site to take detailed measurements of features such as frames, columns, capitals, pedestals, and wing cradles. Essex Works craftsmen—depending on the season, Schickler may employ up to 14—either sculpt a copy of the original piece in plaster or clay, or brush a rubber mask onto it, from which they make a mold. For a missing or new element they create a sculpture.

THE BROWNSTONE CHALLENGE: Brownstone has become a precious commodity. New York University owns one of the few remaining brownstone quarters in the world, and exclusively to restore its own buildings. "The masons," says Schickler, "have gone so far into the earth that cutting out whole blocks of stone is no longer an option." His solution: Order brownstone used from quarries and mix it with specially formulated cement; the material looks like the real thing but is even stronger.

BEST PART OF THE JOB: "Knowing my product will define me!" says Schickler. ■



Schickler sends some detail into a broiler sculpted for an exterior balcony. Workers then fabricate a mold by using polystyrene flexible rolling mats which they pour the concrete mixture in five casts, one that runs before the others. TOP RIGHT: After eight hours, Schickler and shop manager Steve Gaudinone remove the mold. TOP LEFT: Work done on a commercial building in midtown Manhattan.



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BY LIZ SEYMOUR

Wherever you set your choice, it is an open and irresistible invitation to slow down and put your feet up. Choose a carefully and you can rest assured for many summers to come.

Style is as subjective as comfort. Important questions to ask are whether the form, scale, color, and materials of the chair harmonize with the exterior of your house and with your other outdoor furnishings. If the chair will be visible from inside the house, you

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1000100 The traditionally styled, wrought-iron chair "McNell" comes from Wilkinson and Havin, adjusts to four positions. The McNell is available with or without wheels as well as in a double chair version.

* All aluminum "Astoria" chair from Summer Classics has a metal mesh seat and back, and adjusts to four positions. It is available with or without cushions.

* The ultra-sleek "Dartmouth" chair, from Louis Roche DB's Iron Rope Collection, is a series of steel-made arches (some wrapped in treated vegetable fiber rope), with adjustable supports for head and knees.

* Rattan, teakwood, and opaque vinyl tubes offer spring support in the aerodynamic looking aluminum "Avalanche" chair, from Brown Jordan.

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ABOVE: The "Wagoner" choice for Jones at Cx is constructed of extruded aluminum with a powder-coated finish and a polyester mesh seat and back. The Wagoner is also available with cushions.



ABOVE: Over time, the adjustable "Sea Lounger" is built and solid teak, from the Royal Botanic Collection for Wray & Wray Design, will weather to a soft, silvery gray.

TAKING IT EASY

You shouldn't have to spend your lifetime hours maintaining your outdoor furniture, so look for a choice that is appropriate for your climate and easy to clean. Most models, except wicker and painted wood, benefit from an occasional high-pressure spray from the garden hose.

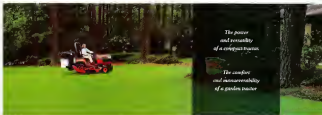
WICKER: Natural wicker—woven of willow, bamboo strips, usually of willow—is not technically an outdoor material, although it will hold up well if it is protected from rain and intense sunlight. A more durable choice for exposed locations is "all-weather" wicker, which is made entirely of synthetic materials. All-weather wicker can stand up to a thorough rinsing and, if necessary, a cleaning with a mild detergent solution.

ALUMINUM: Aluminum outdoor chairs come in many forms, from the inexpensive folding loungers that appear in drugstores every spring to high-style solid-seat or wrought aluminum models. Aluminum does not rust, which makes it an excellent choice for humid or salty climates, but it can discolor and will develop powdery flaking spots over time, especially if it is exposed to air pollution. Spots can usually be cleaned up with a mixture of soap water and vinegar. If the surface is pitted, additional scrubbing with soap and water will help. If the aluminum is painted (usually a powder-coated finish similar to a car's), sponge it down with soap and water before, and clean thoroughly.

WROUGHT IRON: Antique painted wrought- and cast-iron furniture is susceptible to bubbles and rust spots. The powder-coated finishes used today are more durable, but a choice can still develop rust spots in a polluted or salty environment. (It will also leave rusty stains on concrete surfaces, so place steel plastic cups underneath

the feet.) If the choice begins to rust, scrub the rust off and touch up with matching rust-resistant paint. A periodic cleaning with warm water and a heavy-duty liquid detergent will reduce the rust factor. If you like, with two thin coats of automobile polish, WOOD: Most unfinished wood furniture, including teak, mahogany, and cedarwood, will eventually weather to a soft gray, the small cracks and joints known as "checks"—that appear over time are part of the natural aging process and don't affect the strength of the wood-grain, dense wood. Don't try to protect the wood with varnish, which will blister and flake and cause almost constant maintenance. To slow the weathering process, periodically apply a coat of semi-transparent penetrating stain with mildew inhibitor and wood preservative; look for one that is recommended for your variety of wood. You can also select types of wood with a ready sponge, then follow fellow suggestions on the care label. A good wood choice such as Murphy's Oil Soap should take care of more serious dirt problems.

CLOTHING: All-weather fabric comes in two basic varieties: open-weave fabric of vinyl-coated yarns, and synthetic acrylic. Neither will mold, fade, or stain. Both are easy to clean with a solution of 1/2-cup bleach and 1/2-cup liquid laundry detergent in one gallon of lukewarm water; let solution sit on machine for a half hour so the bleach can kill mildew. Please note: Vinyl-coated pure fabric made particularly well-suited for this type of fabric that water stains immediately. Excessive acrylic resembles natural-fiber fabrics, it is a good choice for spots such as a dining table, where you might want an "indoor" look.



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LETTER FROM THIS OLD HOUSE

The Producer

In the movies, producers make projects happen, and finding money—lots of money—is a substantial part of the task. My job as the producer of *TOH* doesn't require that I take meetings at The Ivy (which is fine, since my Volkswagen wouldn't impress the valets much); others at WGBH, the Boston affiliate of PBS that puts out *This Old House*, secure the precious dollars that underwrite the show. But making things happen is still my responsibility.

The process began with finding a suitable house. And since we try to keep that show fresh, the criteria can vary. But some things hold steady: A residence: Working homeowners with the right attitude and funds. A job that will have enough solid content to fill six to eight episodes. And, hopefully, something special to capture our viewers' interest, as well as our own imaginations. If we worked in Hollywood, we'd call it *The Block*.

Some times, executive producer Russ Moroski and I have a specific kind of project in mind—a Victorian restoration, for example, or an adaptive reuse (converting a barn or a church into a residence). Other times, chance takes over, as it did when Dick and Sandy Silver's *Belmont House* burned down last spring. And sometimes, the original hook changes as we get deeper into the job. That's what happened in Watertown, where the idea of cosmetically restoring a Victorian took on another dimension when we realized that we needed no more one structure and distance two others—so simple matter.

The hardest part of my job is our total reliance on reality. This show can't be built on a hook for eight years; I need to find the full subject house, and ideally find one worth a lot of prospects. We think we'll try again for a cosmetic redo, but who knows who will make the cut?

After we determine where we'll be working for the next seven months, it's a matter of marshaling the personnel—subcontractors, specialists, experts. And there's the sounding up of materials, preferably donated or discounted, requiring countless phone calls to make sure the right things end up in the right place at the right time.

Earlier in the job, I struggled to force things to adhere to some preconceived course. But for a few hard lessons—authorities shoring down the London job, expensive cuts exceeding from the wall in Ireland, the new stained-wood in Santa Barbara—I've learned that it's the "shocks" that remind viewers that what they're seeing is real. Translation: If I'm tearing up bare soil, we're getting good television.

When a project is going full tilt, when the job site is swarming with a half-dozen masons, and everyone's cell phones are ringing, people sometimes tell me it looks like I'm trying to herd cats. But, in fact, a team spirit has taken over, and everyone involved is working toward the same thing: a top-notch restoration brought to its own end as close to budget as possible. It's the magic of *This Old House*, and the best part of what I do. ■



The *TOH* House producer Bruce Irving takes a break from shooting at the Santa Barbara project.

BY BRUCE IRVING PHOTOGRAPH BY RUSS MCCONNELL

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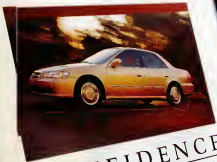
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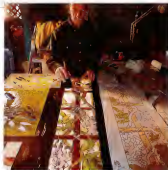
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WINTER TV PROJECT / SANTA BARBARA

FROM THE ARTIST'S HAND

Seven masters establish a simple bungalow with finely crafted finishes



When Jan Winkler set out to recreate her Craftsman bungalow—the focus of This Old House's winter 2002 project in Santa Barbara, California—she wanted to create a home that would be true to its origins. She did not, however, intend to live as an Arts and Crafts revisionist. “I wanted to capture the positive feeling of the era, with its emphasis on craftsmanship and the honesty of the materials,” she said. “But I also wanted a new cooling.”

BY NELSON HARDEL

So as Jan acquired the latest in kitchen, plumbing, and construction technology, she complemented it with decorative touches that capture the beautiful, serene essence of Arts and Crafts style. Working with interior designer Paul Dushashvili, author of three books on the Craftsman bungalow, she commissioned six outstanding California craftsmen, as well as one Massachusetts import—This Old House master carpenter Norm Adams—to add their artistry to her house. Each has spent years working with his or her chosen material—ranging from art glass, clay, and paint to paper and wood—and they all share a passion for excellence, which has helped preserve the 1907 Craftsman feel of this 21st-century house.

PHOTO COURTESY OF
THIS OLD HOUSE

Heart of Glass By Bern McNally

An artist illuminates the entryway with translucent colors

When Josh's new front door arrived, something was missing. The previously crafted solid cherry panel had the sturdy, straightforward profile of an Arts and Crafts door. But its many openings—the transoms, flanking sidelights, and horizontal lights—were black and featureless. It had the Craftsman look, but not the spirit.

So at Duchesne's suggestion, Josh hired artist Bern McNally to fill her entryway with luminous panels of art glass, a semiopaque mosaic of colored panes grouted with curving ribbons of soldered copper, reduced to flowing, naturalistic designs.

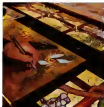
For McNally, a former ceramicist, finely made art glass has emotional impact. Her attention being attracted to this work 25 years ago because it reminded her of the Victorian and Craftsman homes in which her grandparents lived. "There was a lot of love in these old houses," he explained, leaning against the lightbox that dominates his Seattle, Washington, studio. "And there's a warmth in this material that gives me that same safe feeling."

Josh asked for a window mural as an homage to the rose that had wound around her original front door. Over the course of 25 weeks, McNally brought her idea to life. His design process is a dialogue between his pastoral suggestions and the need to hold all the pieces together in a vertical plane. Most often drawing his subject matter from nature, he considers a design successful when his subject seems transcendent "like a deer looking for a very oak." First, he sketched the design to scale on graph paper, then had his pattern made from the drawing. On glass, he transferred the nearly 900 pieces the project required and cut the pieces into separate paper patterns.

"Other than design, what distinguishes our glass work from another is their eye for material," he said as he closely examined a handmade green pane for differences in hue, translucency, and pattern. Once he had chosen a section that would blend harmoniously, he traced the pattern using a circle-wheel cutter that scored the glass with a line no thicker than a spider's silk. Then, first tapping gently on the reverse side, he snapped the piece free with his pliers.

After shaping the glass with a wet-belt sander, he wrapped the edges with a 1/8-inch-wide copper foil and laid out the pieces onto the pattern. Holding a soldering iron with a 1/8-inch tip, he dabbed bits of an lead solder on the foil to tack the shards together, then went back to lay 1/8-inch continuous avian of solder, uniting the disparate elements into a single composition. Finally, he set the mosaic pane in a bed of lead cane and braided cane and solder with a copper sulfate wash to bring out a reddish glow. What once resembled an unfinished puzzle became a harmonious work of art.

As he installed the completed pane in the doorway, gazing through his window, watching the entry in vibrant tones of purple, green, and brown. "More than the light itself," McNally said meditatively, "it's the quality of the glass that the light is coming through that fills you with emotion."



100. Working over a light table that illuminated the inconsistencies of art glass, Bern McNally gently scored a green pane to make space for the window design. Copper foil applied to the edges of each glass piece (top left) bonded with the hot lead solder he fed in the finished pane (bottom left) corners. The illuminated sidelights mimic the glowing window that posed Josh's front door for the first 25 years the house stood.

PHOTOS: BOB OPPENHEIM; STYLING: KATHLEEN HARRIS

Tips on Working with Craftsmen

1. **ADMINISTER BODILY AND THE PERSON OF COURSE.** You hire a craftsman whose work you love. But do you communicate well? Do you get along? If the answers are "yes," that will help smooth the way about any difficult issues later on.

2. **CONSIDER EARLY WHEN IT'S NOT FREE.** Architecture is the most for an artist's work. Submitting his or her commission early in the remodeling process often results in significant possibilities. Just remember: An artist's work, design and fabrication are inseparable. Most artists get paid for both.

3. **SHOW, DON'T TELL.** Flip magazine photos, photographs, books, show sketches—anything to show what you like or use of the product. It's more helpful. "Visual input leads the design process," says decorative painter Bob Berman.

4. **TALK IT.** Most craftsmen are motivated by artists in their work and in their reputation. They'll invest time with your enthusiasm, so keep hands and give the creative process time. "You have artists here to guide us, then let us do the work," says architect and author Ed Bruce. "The way to say yes is to control us so tightly that we can't show that is the way to be a better way."

5. **...BUT VERIFY.** Even up a written agreement before work begins. It should include the key information: such as scope of the job, when the design will be approved, and the materials and colors to be used as well as the schedule for materials, fees, and payment. Anything a craftsman may have seen and heard, but don't let you find out when questions come up or if you're relationship has been.

6. **YOU WANT PERFECT? HIRE A MACHINIST.** By its nature, handmade makes imperfections and irregularities, and these are among the things that make it so beautiful. But it's hard to find a craftsman who is so perfect, so sure that perfection is the only way to do it, which the craftsman must admit.

If problems arise and can't be resolved, your mission is to clarify the order or with any other craftsman. Don't pay and make your relationship in tears. But if you're beyond the scope of the work, the craftsman should be available. The artist's work is to be a happy face in a job and make a happy face that makes your relationship or job a happy one. —N/A

Fire and Earth RTK Studios

Two fine-tile makers frame the fireplace in rich earth tones



Even after 21 years of tile making and design, Richard Kest still can hardly count it as his occupation when the kids is done firing. "Every time I open an door, I feel like a child on Christmas morning," he said on a recent morning. The room is open and brightly lit, and his leather gloves are still inside the 35 cubic foot oven. Setting out strongly but square—a lid spent the previous 36 hours heated in 2,000-degree heat—he plunged it into a nearby board of cold water to cool it down. Turning it over in his hand, he scrutinized its glaze surface for the subtle gradations of color and texture. "I dream of making glass that look like they've been touched by the universe," he said. "We're trying to create work that puts a certain sense of antiquity and timelessness into new creations."

Kest and his wife, Mary Kennedy, are partners in RTK Studios, based in Ojai, California. They specialize in producing original, handmade tiles using traditional Arts and Crafts motifs, which led Joe to commission them to design and fabricate the tiles for her fireplace surround and kitchen counters. For the fireplace, a feature that has traditionally been the heart and soul point of the Craftsman bungalow master, Kest and Kennedy created a series of prominent dimensional tiles—pyramids, oval corner blocks, half round piping tiles, and two leafy clay tiles based on traditional Craftsman motifs—as well as oval and half round field tiles. For the kitchen, they created 6-by-6-inch and 20-by-6-inch tiles in a custom hand-painted pattern, which, featuring 20 by 20-inch made-to-order field tiles, winds along the backsplash behind the cooking and across the front of the counters.

Like many couples who are also business partners, Kennedy and Kest are a team of opposites. She is drawn to the free form and pictorial—carving the clay model for the three-dimensional leaf pattern, for instance—while he is drawn to geometric designs and the chemistry of the process. Kest not only used a plaster mold from Kennedy's sculpture and pressed the soft, red clay into it to produce the tiles, but he conducted random glaze runs before firing, breathing on, and firing the one-colored formula he finally chose as a finish.

For the kitchen tiles, Kest sliced red-wood veneer leaves in the long-wood pattern into dozens of duplicate cutouts of commercial red clay, the lines laid out second as remaining in its, holding in place the sticky pink and orange glaze that Kennedy squeezed onto the tiles with rubber bulbs. During firing, the picks



PHOTO: MICHAEL GOODMAN

morphed into deep reds, greens, and browns, creating an Arts and Crafts-style painting on the squares.

The RTK studio holds copyrights for nearly 30,000 original glazes, made by custom blending ceramic oxides with natural and man-made minerals mixed into a silica slushware base. Their uncommon richness and complexity is achieved in part through Kest's fastidious attention to the material, and to the constantly changing baking times and soakers turns in the kiln. But once he cleans the oven door and turns on the heat, he knows he can't control what's happening inside. "Something as simple as moisture humidity in the air during glazing can alter everything," he said, as he logged the results of the day's runs. "Loosening glazes come hand-in-hand with unpredictability."

"Tile making is not as straightforward a concept as other crafts," Kennedy added, completing her thoughts. "You have to trust the earth, and the fire."

Plans and Simple

Constructing a long-standing tile set House tradition, master carpenter Steve Karem established his own touch to the TV show project. For Joe's living room fireplace, he made a surround and a mantel that reflect the ideal, clean lines and weathered wood construction typical of Craftsman are woodworking. The design, with its arched, pointed MDF panels and beveled edges, elegantly decorated oak planks at the corners where rule and stile meet to create the appearance of joggled joinery.

Karem driven to make his place with the same hands-on discipline his father—a woodworker—gave him. The secrets of Karem's technique are threefold: carefully selected materials; sharp, properly tuned tools; and methodical efficiency. In this case, he started with quarter-sawn white oak. "It's a wood commonly used in Craftsman homes," he said, holding up a piece of the rough-sawn lumber. "Quarter-sawn gives a wonderful fan-like radial grain, and in white oak reveals these beautiful flecks." He ran each piece through a planer to achieve consistent thickness, cut their grooves and bevels with a shaper, and glued and clamped the pieces. Then, just minutes before the show filmed its first Santa Barbara episode, he assembled and installed the surround and seamlessly fitted the oak mantel to the tiles below.

Even under the pressure in Kest's, he confided, "Woodworking rejuvenates me. When I get home after a good day in the shop, my wife, who's also a carpenter, looks at me and knows immediately. When you love what you do, it really looks good."



PHOTO: MICHAEL GOODMAN

Wall to Wall Art

Bradbury & Bradbury Art Wallpapers, Landmark Painted Designs

Brush strokes and screened prints cover interior spaces

"America's Art and Crafts was very much there," said Bruce Bradbury, founder of Bradbury & Bradbury Art Wallpapers, who made the hand-printed papers for Joe's guest bedrooms and upstairs library. "Now beams, four-strap hinges, massive fireplaces—It's a piece of theater designed to take you back to a European medieval cottage." Decorative painter Ed Pizano, who with his partner, Bob Buschman, runs Landmark Painted Designs, has a similar perspective. "I always look at it as art design," he said, "because that's what I started me doing."

On Joe Whitford's "set," up to the new master suite, Pizano and Buschman translated the western theme home on the art glass windows into something that highlights the room's greatness and color. "Rather than creating a traditional depiction, we've rendered nature in a more stylized manner," Pizano said. He traced his original design (based on a Greene & Greene motif), and cut 36 inch-long Mylar stencils, one for each of the three different colors in the western leaves and flowers. One by one, the duo laid the stencils on the wall, aligned the registration marks, and dabbed color through the stencils using a natural-bristle brush. Bradbury's technique was fast and foolproof. Before the brush touched the wall, he bleeted its bristles dry on paper towels. "The dry brush gives you accurate edges as well as the subtle variations of color that breed the stenciling as handmade," he said.

Pizano also made a greater pattern-out of tracing paper, to define the western branches. But instead of cutting out these delicate forms, he perforated the paper by running his pointer wheel (a acrylic studded roller at the top of a handle) over the design. After mounting the pattern on the wall, he patted a bag of charcoal powder over the perforations, leaving a fine pattern of dust behind. Then he gracefully connected the dots with a hand-painted line.

Though stenciling and various faux-finishing techniques have been popular with do-it-yourselfers for more than a decade, hand-printed wall decoration has historically only been available to the wealthy. By contrast, "wallpaper was like freedom for the masses," said Bruce Bradbury. With the invention of continuous roll paper in the 1830s, middle-class homeowners began to decorate their walls like kings. When the public began creating Victorian decorative ex-



ARTIST: Workers at Bradbury & Bradbury have color through a screen to layer colors on an elaborately designed paper that will grace Joe's library, 153 cm. Paperhanger Tom Greene paints Bradbury & Bradbury's Glenwood design in a downstairs sitting room.



ARTIST: Bruce Bradbury started Bradbury & Bradbury when there is no second Bradbury to create. With hand-printed papers that adhere to a light stain of craftsmanship.

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at the end of the 19th century, designs became simpler, yet wallpaper remained a favorite decorating medium.

By the late 1960s, when Bruce Broadbent first fell in love with the ramshackle Queen Anne-style house San Francisco's Heights-Ashbury district, the daughter-beater gleefully had obliterated much of the original decor. "There passed when I was nine the bleached skeletons of me," Broadbent recalled, "just a memory of what was there." After tinkering as a fine art printer, in 1976 he was inspired to create traditional design wallpaper to clothe these dilapidated houses. In the late 1980s, he was recreating Chippendale designs as well. Now his original wallpaper designs and numerous reproductions hang in such places as Abraham Lincoln's home at Spring-Field, Illinois, and the Henry Ford Museum in Greenfield Village, Michigan.

All Broadbent & Broadbent's wallpapers are hand-printed using silk screening techniques popular since the early 1920s. The process involves forcing colored ink through latex screens (made silk, now polyester) onto sheets of clay-coated paper. Each screen is specially treated with a photographic emulsion onto which the patterns for each color are "burned" with light. Broadbent's team of printers stretches 32-foot-long rolls of paper on tables that cut the length of the sheets, and air-dries every 32 inches along the edge of the table. These metal pegs align each screen's individual frame, keeping the pattern "registered" (aligned) through as many as 35 applications of color.

After using oil-based printer's ink by eye (against color-matched reference swatches), each printer moves a silk screen over the long expanse of paper, repeatedly unspooling and squeezing a single color of ink through the pattern. Other printers follow behind in an exacting choreographed dance, applying more and more col-



ABOVE: Broadbent isn't the only one. *Landscape's* pattern was made by Paul Penson, painted in July 1982, and is featured in a mural in the Eisenhower Museum, a 1945 Craftsman house near Los Angeles—to decorate the president's guest bathroom.

LEFT: Bob Buchanan finished the stencilwork on Jack's master bedroom, using fine brush strokes to imitate the stencils of the same pattern. *Jack's Room* and Buchanan originally created the wallpaper design for the living room but thought it better suited for the 13-foot trap ceiling in the master suite.

ors to the paper until the printer is complete. Finally, a hand-printer with a fine brush touches up any spots missed by the screening. Using this painstaking process, Broadbent & Broadbent produces about 22,000 rolls of wallpaper a year, as much as a commercial wallpaper machine prints in a single week.

When Penson, Buchanan, and Broadbent speak of the manageable beauty they try to achieve in a room, they talk about something they call "the bloom," that moment when the mixed colors, simple patterns, and quality of light combine to bring the walls to life. "It's achieved," Broadbent says, "and when you achieve that perfect balance, you can feel it." ■



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greatescapes

Four homeowners transform
their patios and backyards into
oases for entertaining



W

ith the advent of summer, everyone feels the urge to spend as much time outdoors as possible. Then, even weekday evenings can feel like mini-vacations—especially when the outdoor space is furnished comfortably. Back in 1962, when the owner of this 14-by-70-foot jetty learned that the lake in front of his house in New York State had to be emptied and dredged to repair an existing dam and spillway, he put in a call to his landscape designer and contractor, Bob George. The two decided to take advantage of the empty lake to construct a jetty that would serve as a natural "dock" for water sports and as a patio for entertaining. George laid out a foundation using 5,000-pound boulders, then erected stone walls around the perimeter of the foundation, added stone steps at the end for boaters and bathers, and poured mortar between the rocks to ensure their stability. The space between the walls was filled with a mixture of gravel and clean fill, a heavy, sandy material, a foot of lapoli was then raked over the fill and seeded with grass. Bob George sums it up: "I like to create simple, elegant elements in the landscape that offer people moments of discovery."



BY BO NILES. PHOTOGRAPHY BY FRANK RUFFALO

a patio for all seasons

In the improve-don't-move school, the couple that owns this one-story brick ranch in Bloomington, Texas, stand out as veterans. One of the first projects they tackled when they bought the house nearly 23 years ago was the backyard—and they're still working on it. At the time, a chain-link fence separated their weed-choked lawn and pre-gravel patio from their neighbor's grounds. Their early '80s makeover included a

wooden deck, arbor, and hot tub. But by 1996, those amenities seemed out of date, and the arbor, now overgrown, made the patio feel closed in. The wife, a designer, and her husband turned for advice to John S. Saville and David Somershaug, landscape architects with a local firm, McDiagill Saville. Together they planned and executed a complete redesign of the yard.

Their scheme encompasses three distinct yet interrelated areas. Closest to the house is a 20-foot-square patio, the part the couple uses most. Paved in buckhorn charcoal flagstones and bordered in brick, the patio is accessed from the living room through new divided-light doors, as well as from the master bedroom and kitchen. Because the flagstones sit atop the old bed of pre-gravel, the patio is elevated 6 inches above the adjoining graded seating



area. A 3-by-6-foot brick-walled fish pond marks the junction between the two sections; the husband revamped the pump that fed the old hot tub and put it to use circulating water in the fish pond.

The seating area below the patio steps onto a lawn bordered by trees and shrubs, the steps are single pieces of flagstone that frame the gravel, thus mounding a five-foot screen through the grass to terminate

at a 25-foot-long stone "tree wall." Washed lignum vitae and wood fencing screen the property from neighbors to the rear. "To complete the design," Somershaug and Saville created a planting scheme that is both yet elegant little parterres. On one wall of the patio they strung a tangle of rough-corded cable, which hosts a flowering vine screen, and placed metal-lattice barfies and "louvered plant" benches to shelter the flagstones. "Showering with" cypress-and-oak patio stools flank the doors into the living room.

The patio and lawn combine to provide a versatile outdoor room for the couple to enjoy alone or in the company of friends. "People gravitate to the bench at the end of the yard," says the wife. "But then, when the grill is on, back they come!" The space works well for us—as every day.



LEFT: One of the first things the couple did when they purchased this house was to surround the back to remove existing arbor, gravel, and lawn. TOP: The new patio plays off textures: stone, gravel—and lawn. BOTTOM: View down a brick wall. RIGHT: The seat wall is a magnet for guests.





BY HELEN STONEY

Sipping through the arched, mahogany-lined door into Karen and Rob Cowan's stucco-faced courtyard with its lush planting, it's hard to imagine that none of this existed before. The Cowans had spent two years rehabbing the interior of their 1937 Mediterranean-style house, in Los Angeles' Hancock Park, before undertaking the conversion of an outdoor living area that would link the house to its setting. They found the space by removing a large, unappealing room—which turned out to be the original courtyard, enclosed by a previous owner.

Demolishing the old room was the first step in the reclamation. Workers rent out a wall of French doors as well as another wall that blocked off an outdoor staircase leading to the second floor. The only exterior remaining after the demolition was a well-positioned fireplace, which they stripped of its ugly facade. Next, digging up the double layer of concrete foundation required a jobcat with a hydraulic jack, the effort smothered a scorching mark where a foundation once stood. The Cowans were interested in enclosing a water element to the patio, but weren't sure they wanted to encroach the open space. In the end, "Rob went to buy a small wall from one and cover back with dirt," Karen says, pointing to a two-tiered stone fountain. It

ABOVE: The reclaimed fireplace is accented with Makris tiles; **BELOW:** New mahogany doors go in prior to a final layer of stucco, for which the pigment was matched to the rest of the house (COWANS)



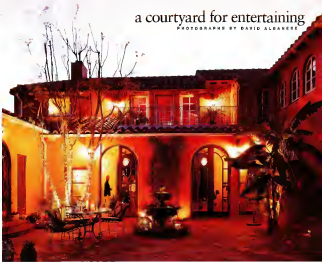
stands right on the spot where they found the old one's glow.

Before installing the fountain, the Cowans commissioned a 20-year-old, 25-foot jacaranda arbor to be placed by their landscape architect, Steve Silva (see sidebar on This Old House contractor Tom), for its leafy canopy of purple flowers and tiny leaves, which cover drooping light once the pass. Because of no rain, the arbor had to be heated into place by a crane. Next, Silva's crew dug trenches for the water conduit and drains that would service the fountain. Finally, Italian roof tiles, chosen for their permanent, terra-cotta color, were carefully laid down in a circle around the base of the fountain.

A cave under the direction of Tim Kelley, an award-winning contractor specializing in restoring old houses, restored the walls of the patio and the fireplace in a style of keeping with that of the house. The most expensive item—and the one the couple had to wait longest for—were the mahogany doors. Once they were in place, the couple couldn't wait to have a party for all their friends. Now they are making plans for the year—and more parties.

a courtyard for entertaining

PHOTOGRAPHS BY DAVID ALABANES



All Lit Up

Americaners taking an ever more active role in designing the outdoor spaces that complement their homes. In doing so, they have come to realize that the old standby types of lighting—candles, hurricane lamps, lanterns, and the single bulb over the back door—do not offer enough illumination as the sun goes down.

An outdoor space such as a terrace, patio, or deck needs to be lit with as much effectiveness as interior ones. But it, with general or ambient light, task light near a grill, bar, or other work surface, mood light for atmosphere and floods or spots for safety, which is especially important along pools and up steps leading to cool from the outdoor area.

Lighting designers have a hand in creating an overall plan for an outdoor space—"lightscaping"—which not only encompasses the above conventional but also special effects like up-lighting the foliage of a lavender bush "illumination," or spotlighting an object such as a birdbath or sundial from behind and below, and "cave lighting," dramatizing a specific object or planting by placing fixtures in two or more spots near it.

The American Lighting Association offers a few tips for installing a lighting scheme. On a clear, moonlit night, walk around the area with a flashlight. Take note of where the most obvious bright spots are the spots in which to place ambient lights, to create moon glow. Check out your balcony and its dark areas. If there are no doors, they should be lit as a security measure. Run your flashlight on spots you think you might want to dramatize in a special way to get a sense of how they will look; highlight these areas with appropriate fixtures. As you make your plan, be considerate of your neighbors; put in a soft glow to show light in its air volume. And avoid lights in the path of your lawn mowers.

For safety reasons, outdoor lighting fixtures should be properly and use a low-voltage light system. Look for short-circuit-proof bulbs, too. All should have the UL label. Finally, to control the soft glow of your scheme, consider dimmers—used, for safety, a timer to turn lights on or off when you are away from home.

—Ennio Miles



above: Much of the old backyard was unkempt, especially the area near the house. below: Along with a swimming pool and a dining patio, the new multi-level outdoor kitchen provides ample opportunities for extended gatherings. opposite: Weather-resistant rock columns complement the Pampas Canyon stone, granite, and stainless steel used on the island.

aided by his clients Gail and "Saucy" Smith to design a backyard area behind their Los Angeles home, designer Nick Bernasconi was faced with two major challenges. First, create a space that would be sensitive to the site—those sorts of formal vegetation woven throughout with stone patios. And second, choose materials that would be as beautiful in any season as for an indoor kitchen per would stand up to the weather.

The Smiths had been happy with most of the landscaping around their home, but there was one spot close to the house that "was ugly and overgrown, with a huge rubber tree on it," Saucy Smith recalls. To make the area more inviting, Smith thought of creating a patio with a modern, built-in barbecue as an anniversary gift to his wife, but as the couple began discussing their needs with Bernasconi, the project expanded in scope—to a full-fledged outdoor kitchen

a built-in outdoor kitchen



BY GORDON RAUL PHOTOGRAPHY BY JAMES LEE



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measuring roughly 200 square feet. "It became her birthday present, too," Smey laughs.

Bernice applied the same design principles to this cooking area that she would use in any kitchen. First, the plan focuses on two parallel counters, each 33 inches high. One, with a built-in grill and drawers for cooking and food prep, backs up to the pool area and backyard; the other, with a sink and under-counter refrigerator, stands closer to the house. The counter steps up to 42 inches behind the work zone, so that pots can sit on stools and ketches with the cook.

A new 20-by-38-foot dining pavilion lies 25 feet away across the lawn and is linked to the kitchen patio by a stone path. The visual continuity, Bernice says, keeps the outdoor kitchen for both parties and the cook. The stone-tiled walk is set in a random pattern, so also shows the bones of the outdoor kitchen.

So proper for the construction of the two counters and the equipment to be housed in them, Bernice's plumbing and wiring (in waterproof sleeves) in the outdoor kitchen area. There he had



a concrete foundation poured on three levels to define the topography of the yard. Using rebar for reinforcement, concrete-block walls for each counter were erected on the foundation.

Once the stone was applied to the walls of the counters, the stainless-steel outdoor kitchen equipment and custom cabinets of water-resistant oak were installed, along with a bank of stainless-steel drains. Says Bernice, "Stainless drains are really beautiful and practical—as well as being noncorrosive and wear-tight."

The support structure for the counters was constructed of masonry piers. The counter-tops themselves were crafted of flamed granite even though they are only 1 inch thick, Bernice had them edged to give the illusion that they are 2 inches thick. The granite is coated with 517 Resurfacing Sealer, which prevents stains but maintains the stone's natural appearance.

Outfitted properly, the outdoor kitchen has proven its cooking that the Smey's feel as if every meal is a party. Just ask their friends. ■

All Fired Up



An outdoor entertaining space has become more sophisticated, so too has the cooking equipment in them. Outdoor grill options abound, from the modest, space-saving built-in and round-stove, even-heating charcoal-fired built-in gas-powered grills. The latest trend is built-in models with stainless steel finishes that convert to full-service ranges with features such as griddles and ovens. Yet traditional charcoal grills are still a popular choice, especially because they can be used with woods such as mesquite and hickory chips, too—though some gas grills are also equipped with smoke trays to hold these woods infusers. A charcoal-fired grill should have multiple air vents in both the lid and charcoal pit to control heat flow and temperature, an opening in the bottom for easy ash removal, and a hood. These days, many homeowners opt for gas grills, fueled by natural or propane gas, because they fire up faster—usually in about 15 minutes—and are easier to clean. These come in ranging sizes; the ideal cooking surface is the most important consideration. These have multiple burners and light-

box switches, so that different foods can cook at varying times and temperatures. The largest built-in is 120,000 BTUs—enough power to spit-roast two chickens and grill a multi-seared steaks for four all at the same time. Before purchasing a grill, consult your cooking habits and your budget. The most basic consideration is mobility. Do you have room for a standard built-in grill or would you prefer a portable model? Prices range widely, from \$20 to \$5,000 and up. (SEE PAGE 20) The modular design of Grand Grill's gas-fired Grand Grill allows you to cook, grill, and sear foods with utmost flexibility. The modular's Char-Grill gas barbecue with rotisserie and smoker tray is available in freestanding, slide-in, or drop-in models. Because it's so compact, on a surface and operates as a disposable, 1-pound liquid propane tank. Outdoor Cooker's slide-top steel Professional Grill Grill can be set up anywhere. The 70-gallon Sierra Outdoor Fireplace from Restoration Hardware has a removable grilling grate, stainless steel pork arm, and bottom air-vent. —Debbie

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screenplay

Hilary and Steve Chasin weren't looking for the usual real-estate selling points as they house-hunted in tree-lined Munsey Park, on New York's Long Island, four years ago. They didn't need a half-dozen bedrooms or a gourmet kitchen. "Basically, we wanted a screened porch with a house attached," says Hilary, a 41-year-old marketing executive. "I grew up spending summers in Sag Harbor, where all the bungalows had screened porches," she says. "For me, it's very nostalgic." And, of course, a protected porch would give this sociable couple a place where they could entertain friends in their beautiful backyard without having to fend

off winged invaders.

After looking at "every brick Colonial in the neighborhood," they fell in love with a gray, 1935 Georgian-style home—even though it lacked a screened porch. "Fortunately,

The Chasins' new screened porch opens into the house through a pair of French doors (clockwise) and creates a sunny back-walled yard and patio (left), where the husband grill is hooked up to the house's natural gas lines. "It's a nice convenience," says Hilary, watching Steve cook. "We never have to fill a propane tank."





CONCRETE FLOOR ANTON BERTS. A custom stone brick hangs in entry at front of house in last picture when Antoni recently moved and left them around a steel beam. Construction of Tom Murphy says the final floor ceiling "looks like space a little more (upside)." Murphy says that after moving March, Murphy will install the screen door in entry stage with newly constructed porch.



it was something we could add," says Steve, 44, an insurance vice president with a market research firm. So they bought the place, and in early 1999, hired architect T.J. Casella to design a screened-in addition that would connect the deck and screen to a revamped patio at the back yard.

Casella chose highly recommended, and had the advantage of being close by—just behind the Chases' house, in fact. "We would see his work when he looked out the kitchen window," Hilary says with a laugh, "so we knew he'd have a vested interest in making it aesthetically pleasing." The project really appealed to Casella. "Most people are taking porches and making them," he says. "This was a nice case of creating an old-fashioned screened porch. That's what we most desire. It's a luxury of the past."

Casella designed the addition to sit at the proportion of an existing kitchen bump-out, which ran from the rear wall on the outer side of the porch. The porch roof is supported by four stainless-steel and black columns at the corners. The brick pattern and joint width match the house and are painted the same shade of gray. "We wanted it to feel like part of the house that was screened-in as opposed to something new," says Casella.

The porch's defining elements are an floor-to-ceiling screen door. Framed in painted cedar, they feature arched muntins designed by Casella. His inspiration: architectural folios, like the whimsical garden pavilion and pavilion popular in England in the 18th and early 19th centuries. "Besides being fun, the muntins give the porch a form, even if it has transparent walls," he says.

The doors were constructed on site, by contractor Tom Murphy of Thomas Murphy and Associates, based in Port Washington, New York. Faced with screens of untreated aluminum, they often accompanied views of the backyard. "A lot of porches have screens that hang down, but we really wanted a fully screened room," says Hilary. "When you're in there, the grass is right next to you, the flowers are within smelling distance." And the doors can be taken down in winter to protect them from the elements.

The village's building code dictated that the porch have a stair roof, as all houses in the town must, and Casella designed it to slope on all four sides to mirror the rise on the kitchen extension and garage. Because one of those sides falls back toward the house, Murphy installed a rafter "cricket" over the valley where the porch roof meets the house. "It's like a false roof that drives water away from the porch gutters," he explains.

Beside, the design required porch doors and connectors. Murphy stretched the roof slats in longer and grooved bamboo in lieu of

plywood roof sheathing. The wood is visible between the rafters of the cathedral ceiling. With trained by direct molding gave the cover to a Memphis beach house look," says Casella. To look practically to the porch, Murphy installed cable, phone, and electrical outlets "so I can take a work-at-home day and sit out there and type on my laptop," says Hilary. A ceiling fan equipped with a light (and a motor switch) keeps things cool in the summer. "Steve doesn't like it hot," she says. "We had joked that he'd be sweating out of me from the air-con detached fan. I thought the fan might make the porch more palatable to him on steamy days."

Steve's latest pet peeve of the renovation, however, is the new patio. The old one was not suitable to use for entertainment, and the newly landscaped back-

yard was not suitable to use for the same reason. "If you put a table and four chairs out there, it was hard to see it by to get inside," says Casella. And guests would be looking at the house's central air conditioning unit, which was located on the patio just outside the door window. "We got very late out of that party," says Hilary.

Murphy tore out the hardwood and moved the compressors around to the side of the house, where they were now surrounded by hilly bushes. Workers removed the old stone and raised the level of the patio so it was just one step down from the kitchen's door—a house that required as much as 22 inches of fill in spots but eliminated the need for stairs leading down from the new porch. With a 6-foot extension on the backyard, the patio nearly doubled in size.

The new patio floor, which connects into the porch, was made with brick laid in a basket-weave pattern that reduces the look of the front stoop. "It's very low maintenance," says Hilary. To allow for drainage, the floor slopes away from the house 1/8 inch per foot. "The majority of the patio is exposed to the weather, and you don't even want water to be able to get into the house," says Murphy.

Construction, which began in April, was sped just before Labor Day, and the Chases celebrated with a inaugural barbecue for friends, the first of many meals the couple plans for their new outdoor space. "We sit at the patio to be like a living room, with a love seat, two chairs, and a coffee table," says Hilary. "The porch will be our dining area, with a table and chairs for six or eight."

Not surprisingly, the couple spends a lot of time on the screened porch. "Every weekend night we end up there with crockpot and music and every weekend morning we bring out the New York Times and some bagels for a few hours," says Hilary. "It's a great way to take a vacation without going anywhere. It gives us a reason to stay home." ■

"When you're in there, the grass is right next to you, the flowers are within smelling distance."

—MICHAEL GREEN



Hilary and Steve Chase are (left) and their new porch (right). "We're doing," says Hilary. "And we're doing."

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BEADBOARD WAINSCOTING



At a remodeling trade show, Tom Silva says, "I've got different ideas of what beadboard should look like. It should show some wear. You want traditional beadboard to look aged, and weathered." He says, "And I bet this has the look of it."

BY MARK FEINER & THOMAS BAKER

"Wainscoting is one of the things I love adding to a house," says Tom Silva, long-time contractor for *This Old House*. "I use it in parlors, bedrooms—any area where the wall could get worn or damaged," he says. "It protects the wall and looks good at the same time."

Wainscoting has been protecting and beautifying walls since the 17th century. In those days, it was made exclusively of wood panels held in place with nails and stiles, which were prone to rot, warping, and misalignment. And costly. With the advent of industrial milling machines in the 1850s, however, simpler, less formal beadboard wainscoting became widely available. So called because of the regularly spaced bumps milled along the length of each piece, beadboard has hardly changed in appearance or installation method. The tongue-and-groove strips are snugged together and nailed in place, one after the other, until the job is done. "In some ways, it's even easier than wallpapering," Tom says.

Easy, yes, as long as you know what to do when you encounter an obstacle like a doorway, window, or electrical outlet—or how to make the boards gracefully turn a corner or follow an uneven floor. Taking shortcuts can be a quick way to a bad-looking result. Says Tom, "With a little know-how, this is a project you can easily tackle yourself." —Curtis Rest

PHOTOGRAPHS BY DAVID GARMAK

Like a mason, beadboard tries to trick the eye so that the joints between individual planks are hard to find. This trick is accomplished by milling tiny rounded profiles, or beads, next to one edge of a board and at regular intervals over the board's face. The edge bead conceals any irregularities or seasonal movement along the overlapping joint, which can be tongue and groove or shiplap.

Materials The face beads are decoys, looking like joints even though they're not.

Almost any wood can be turned into beadboard, but most often it's made from easy-to-mill softwoods. Beaded plywood panels install quickly but lack the crisp detail of a thicker board. MDF beadboard looks authentic, doesn't move or warp like wood, and is free of blemishes like knots or tear-out. Still, this cement-colored material is heavy and has to be painted.

"You want to fit the groove over the tongue, not the other way around."
—Tom Silva

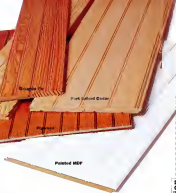
Tools Needed



1. Circular saw (and bit)
 2. Levels (2 ft, 4 ft)
 3. Squares (for marking)
 4. Pencil
 5. Coping saw
 6. Blot cut jointer
 7. Utility knife
 8. Nail set
 9. Cordless gun
 10. Jigsaw
 11. Combination square (9 in.)
 12. Tape measure
 13. Block plane
 14. Brad nailer
 15. Hammer (16 oz.)
- Also needed: table saw and miter saw (not shown).

HAMMER VS. NAIL GUN

Both tools drive nails (naildrivers are slow and require a practiced hand) to keep them from moving and/or wobbling. Before nailing beadboard with a hammer, always set joint holes to avoid splitting the wood, and always use a nail set to drive nails into the wood and reduce the chance of losing dents. A nail gun requires these extra steps but pays its name when you want the nail, not the finger, and—POW—the job is done.



Installation



STEP 1: DRAW LAYOUT LINE

- Cut all the boards to length. Start correctly with the shortest height at 32 to 36 inches and then cut all the pieces to the same size.
- Using a 4-foot level (or longer), find the floor's high end point along the wall.
- At this high point, place a cut board vertically against the wall and set the level on top so that the bubble is centered in the vial.
- Pencil a layout line on the wall using the level's endblock or your guide (shown). The top of each board will land on this line.
- Move the level around the entire room, drawing a continuous layout line.

TIP For large rooms, a window level and chalk line makes it easier to create a layout line.



STEP 2: START AT A CORNER

- Most beadboard installations begin at an inside corner (but if a room has an outside corner, as is the case in this sequence, start the project there).
- Squirt a bead of construction adhesive onto the back of a redwood corner piece assembled under glue ("Flashing Ahead") and stick it to the wall.
- Check for plumb with a 2-foot level: Is the piece set 1/16 inch, insert shims.
- Press it to nails through both tongue, top and bottom (shown). The nails hold the piece in place while the adhesive sets.
- While nailing, hold the level against the corner piece to make sure it isn't knocked out of plumb.

TIP Start a beadboard installation where it's most visible, and try to end it where it's least conspicuous.

STEP 3: ADD THE CAP NAIL

- Start by fitting the cap nail between inside corners. Miter and glue all joints.
- Nail the top into edge of beadboard with 16-inch nails (shown).

TIP For fast, accurate cuts, Tom uses a miter saw. For strong joints, he uses a block plane to scrape out matching slots for "D"-size biscuits.

Since it's an outside or an inside corner isn't exactly 90 degrees, Tom has a simple technique for finding exact miter angles that results in a perfect joint every time: 1. Work where cornered walls overlap. 2. Join them with a diagonal and cut along it. Use cut edge to mark the other or squaring cut. 3. Join with biscuits and glue.



TIP "Don't gun too much adhesive at once; it won't hold after it dries over."



STEP 3: GLUE AND NAIL

- Apply 4 or 5 horizontal stripes of adhesive, each about a foot or two long (see pic).
- Slip each board's groove over the tongue of the previous one and align top edge with the layout line.
- Press wood into groove and hold the tongue, top and bottom. If necessary, hold plaid holes first and use a nail set (jerry). Board edges may need a third nail halfway down.
- Check every third or fourth board for plumb with a level. If necessary, make slight corrections in subsequent pieces until plumb is required.



STEP 4: CUT AROUND ELECTRICAL OUTLETS

- When a board has to be notched around an outlet, end the board's bottom edge on the upper lip of the outlet box. Hold it tight against the previous board and mark the board where it meets the corner of the outlet.
- Hold the same board alongside the outlet so the board's top edge touches the layout line. Mark the side of the board where it touches the top and bottom corners of the outlet.
- With a combination square, draw horizontal lines out from the marks on the side and connect them to a vertical line running up from the bottom mark. The connected lines outline the notch where the outlet will fit.
- Cut out the notch with a jigsaw, then glue and nail the board as in step 3.
- Repeat on opposite side of the outlet, if necessary (see pic).

TIP: "When cutting boards with a jigsaw, use a metal-cutting blade to reduce splintering."



STEP 5: FIT AGAINST DOOR CASING

- Within 2 feet or so of a doorway, measure the distance from the top and the bottom of the headboard. If there's a difference between these measurements, gradually fit out successive pieces until they become parallel with the casing (this way you'll avoid an unsightly taper-tilt step at the end).
- Dry fit the last two full-width boards and measure the remaining distance to the casing. Cut this board gloves to that width on a table saw.
- Apply adhesive to the wall. Then get all three pieces together, bent to form a slight curve, and press them all at once between the casing and headboard (see pic).
- The same approach works for inside corners, but always demand the same precise fit; any gap will be the wall will be covered by the next piece.

TIP: A back bevel, placed along the edge of the board that touches the casing, ensures a tight fit.

STEP 7: ATTACH MOLDINGS

- As with cap rail, start between inside corners.
- Secure open-molding to the underside of the cap with 1-inch brads. (Don't easily push them in with a hand-held brad driver.)
- At outside corners, join moldings with miter joints. (Don't, which stay tight on wood corners.)
- Follow the same steps to install shoe molding against base (see opening page).

TIP: Before capping, make relief cuts into the notched end to reduce the chance that the ledge will wander.



"With wainscoting you get a lot of bang for your renovation dollar."

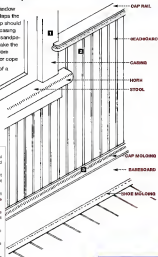
—TOM RYAN

PLANNING AHEAD

- Start wood inside for about a week so it can acclimate to the room's humidity.
- Coat boards on all sides with your preferred finish before installation. This reduces the effects of humidity and discolors any grays that appear when the wood shrinks.
- On plastered or very uneven walls, saw a molding groove of two horizontal runs of 1/4- or 1/2-inch thick wood (stripping of the legend line, at the knee, and halfway in between). (Which thickness you choose depends on how wide a cap you want.) Glue or nail to create a plumb surface.
- In a new wall, put 2x blocking between the studs. Then, after the drywall is up, fast face-nail the headboard into the blocking and cover the nail heads with mending, no adhesive needed.
- Add vent covers to electrical outlet boxes as they will be built with the headboard.
- To remove wall imperfections, assemble the selected casing strips for step 2. These strips have tongue and groove joints and no beveled board where they join. Heaps two pieces on a table saw, glue them together, and "mangle" them with mangle tape for at least 20 minutes.

What to do at Doors, Windows, and Floors

- 1 Where a cap rail meets a door or window casing, trim notches the rail so it overlaps the casing. (As a rule of thumb, the overlap should exceed the width of the rail minus the casing thickness.) On simple rails, a touch of sandpaper and a dab of finish is enough to make the end of the rail match the long edge. More complicated rails may require a miter or cope.
- 2 When headboard meets the horn of a stool, notch out the back of the horn (where it meets the wall) and slip the boards behind it. The best tool for making this cut is a backsaw with an offset handle to save knuckles from a getting banged.
- 3 For added trim detail, set the waist on a baseboard and cover the joint with a cap molding.



GLOSSARY

Back bevel: An angled edge that is cut or planed to its point, often singly with another surface and its angled ribs to blend.

Cape: A cut in the end of a piece of molding that matches its profile. Used when moldings intersect at 90-degree corners.

Inside corner: Where intersecting walls create an angle of less than a 90-degree angle. Outside corners have walls at angles greater than 90.

Miter: A cut or joint made at an acute angle. Like these are miter joints, where pieces of trim meet at corners.

Plumb: To cut a board lengthwise, typically with a table saw.

Shims: To level or plane something by stacking a thin piece of wood or plastic underneath.

Strapping: To draw steel at an angle which tightens or cinches a joint, as if strapping a deck frame together—to drive a nail through angles into a board's exposed side, or face.

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How to Build a Halfway
1000 Complete Plans

yellow rose of texas

It was pity, not love, that first drew Matthew Cox to the house on one of Houston's oldest streets. Cox spotted the humble one-story, wood-frame home with its long, deep porch during a 1995 tour of the historic Houston neighborhood called the Old Sixth Ward. (Despite its image as the archetypal sprawling modern city, Houston actually dates back to the 1830s.) The place was decayed and boarded up, but that only piqued Cox's interest. "I'm kind of a sucker when it comes to the stray dog or cat," he says, "and this was a house that definitely needed help. It had been abandoned for 10 years, and the city had already 'red-tagged' it, the first step toward demolition."

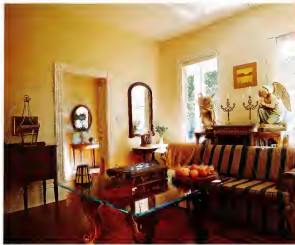
As he investigated further, he warmed to both the building and the Old Sixth Ward. "The first time I went inside I was awed by the sense of space and light," he says. "Even with the boarded windows I could see rays of sun coming through. The moldings were great, and I could picture myself sitting on that wonderful big front porch. The neighborhood had a small-town feel but was within walking distance of Houston's theatre district. I knew I could feel at home there."

During the months that followed, Cox negotiated with the absentee owners and the realtor, investigated loans, and kept the city demolition crews at bay. While he was casting himself as "Matthew the Rescuer of Stray Houses," his family had him pegged as "Matthew the Mad."



In 1997, when Matthew Cox bought Houston's oldest privately owned residence (1701 The 140th house in 1924), it was on the road to demolition (above). Today it's in the National Register of Historic Places.





The living room's old heart pine floor (left) can be seen from the walls. The crumbling 1940s gypsum board (center) showed that the wall boards originally were simply covered with sheetrock, then papered.

"We kept secretly hoping that the deal would fall through," recalls his father, Daniel Cox. "The place was a mess. There was a hole in the roof as big as a McGovern! I knew Matthew had a vision, I just worried if there was enough of the house left to pull it off." Friends warned Cox, who works in public relations and had never restored an old house before, that the funky neighborhood might not inspire enough to warrant his investment.

But Cox had a good feeling about the area, and in March of 1986, after looking over \$18,000, the considerable sum for a house that had no heat, plumbing, or electricity, he bought it. He had already started researching its historical roots in hopes of gaining a tax break, and, though they didn't pan out, he was inspired enough by the house's past to want to preserve it. Less than a year later, Cox moved into what had become a charming yellow-and-white showpiece with the distinction of being the oldest documented privately owned residence in the city of Houston. In 1997, it was declared as the Berne E. Williams House (named after the first resident owner) in the Old South Ward historic house tour and was listed in the National Register of Historic Places. It also won a Good Brick Award for Restoration from the Greater Houston Preservation Alliance.

PHOTOS BY JEFFREY M. HARRIS FOR ENR; PHOTO COURTESY OF HARRIS COE



The kitchen (left), filled with heavy oak sets and appliances, features a restored Victorian light fixture, and an 18th-century cabinet. Cox and his father, Daniel Cox (right), stopped the house's restoration with heart pine. "We were glad every inch of you at me around," Cox says—a nod to 1,000 pounds.

The transformation from dump to delight took \$60,000, some months of chronic work and elbow grease, and collaboration with some of the city's best experts on restoration. Cox found the "right eye" he felt he needed in J. D. Barrell, a young architect and interior design student who lives in the neighborhood. Barrell and his parents had restored three homes in the Old South Ward, and he was something of a preservation buff. (He now works at a Houston design firm and is in the historic preservation office of the O'SW neighborhood association.)

"Matthew's house had been added on to four times and was a pretty big house," says Barrell. "But it had a lot of nice features, like two or three windows in the gable ends at the one level and a large dog-eared central hall." Barrell and Cox explored every nook and cranny of the place, looking for clues to the original floor plan and design, and planning what needed to be done to return the building to its Creek Revival roots.

"I'd taken photos everywhere he goes and had a huge archive of pictures of old houses," Cox says. "Studying his photos



of mid-19th-century ones from Texas and Louisiana helped me figure out how mine must have looked and smelled. He also taught me what was important in terms of renovating a house and keeping its historical integrity." Cox didn't know any interior walls, for instance, even though the existing floor plan wasn't the most efficient. "And I didn't add crown molding or any fancy embellishments that didn't fit the place's simple folk style," he says.

Cox's research revealed that his home started life as aibly as speculative housing built for railroad workers sometime in the 1840s. In 1870, Revie E. Williams, a single woman, bought it for \$1 from James Fowler, a real estate broker. Fowler had purchased

Cox maintained the original entrance walls (see photo, top left), but demolished an addition on the rear. The master bedroom was furnished with an 1850s half-timber bed, an early-19th-century bureau at the attic, and a doll standing on a unique pedestal (above and opposite, top).



LOUISIANA ARCHITECTURE

the place the day before for \$150 and lived around the corner with his wife. It took Cox to think that this exchange of property might have caused all manner of speculation in the neighborhood.

Speculation was alive in the Old South Ward when Cox took title, too. "The neighborhood's really tiny, and after I visited the place a few times, people were coming over to make sure I wasn't going to tear it down," he says. But once he joined forces with Bartell and a suspected contractor named Z. Bert Miles, who owns and renovates homes in the district, the community began to trust him.

Cox continued to live in his Houston condo, but spent weekends and nights after work fixing up the house. He and his father began by tearing out every piece of woodwork and moving it to the shed Cox's garage for stripping by hand saw. It was all simple rosette join in the Victorian style (c.1870-1880) installed during a renovation done by Revie Williams. The refinishing process was on for months. "When I was stripping the woodwork for the bathroom, which used to be the kitchen, it unraveled just like bacon," Cox says. While he was stripping, bacon fumes, his dad was demonstrating how to replace the missing rosette from around the door and window moldings (see "The Rosette Story," below).

Contractor Miles, meanwhile, was busy demolishing two additions that had been thrown up in the 1820s and '30s, reducing the square footage from 1,800 square feet to 1,354. "We barely had to tear them down," Miles says. "The roof was already caved in and the rest came right out." Although folks said he was sure to give up the space, Cox was willing to sacrifice it for authenticity. "The original side porch was still there," he explains. "They had just built onto it. So when we removed the addition, we found the old adding under a layer of Stremco."

Next came repairs to the foundation and floor joists, which had been badly damaged by termites and water. "I was lucky to have a contractor who also cared about keeping things as true to the period as possible," Cox says. "Where there was damage to wood made with mortar and iron pins, Bert replaced it the smart way." And only antique brads were used to rejoin the 60 foundation piers.

Cox and Bartell used vintage photos and ghost lines from old plans to clarify the style and location of former iron nail dovetail. Based on his research, Cox had Miles build 19th-century style straight columns for the front porch, and columns with chamfered, or beveled, edges for the side porch. The side porch had Victorian brookfield ceilings that needed repair. "Where there was a bad section, I'd cut the rosette on either side and slip in another piece of 'magnesian' brookfield," Cox recalls. "If the ripper wasn't coming over a ceiling joint—and thus a ceiling surface—I'd install another piece of wood in the attic above to hold it in. Then I'd caulk the seams. It's probably not the 'right'

The Rosette Story



Around 1870, houseowner Revie E. Williams dressed up her brookfield with a custom Victorian embellishment: hallway rosettes. When Cox bought the house more than 100 years later, few were left. And, he found that Bartell's were larger than standard versions available now. Enter Daniel Cox, Matthew's father, a self-proclaimed "glider around the garage." Although Daniel claims that until he helped with his son's project he "couldn't cut a line on a board if I had a \$1,000 saw," the engineer was so inspired by Matthew's do-it-yourself spirit that he decided to make the decorative blocks himself. Using his inspiration as old records that had broken in half, he made a cone-section shroud out of a 5-inch-thick piece of shrouding and then traced it onto a 5-inch-thick piece of old steel plate. "Then I just started whittling," he says. With the help of a hand plane, files, and grinders, he matched the plate to the rosette profile and ground a base to form the cutting edges. "Then I took a stone and a file and sharpened the work," he explains. He mounted the roller onto the left side and at a metal plate, with the wood block attached to the face plate on the rotating spindle of the lathe. "The old rosettes were a full 1/2 inch thick," says Daniel, "but lumber today isn't that thick. So I found some 5-inch-thick wood and used that with a 3-inch thickness." He drove a line on the side of each block to mark the desired depth. "The more we made, the better they got," he says. "The rosettes were so good that another homeowner in the Old South Ward neighborhood asked him to make 50 for his kitchen."



way to do it," it worked." "So," says *The Old House* contractor Tom Jelinek with a chuckle, "You can make just about anything." His approach: He takes a replacement piece of board and removes the tab of wood on the back of the groove. Then he cracks the board's tongue in the groove of an existing board to which he's applied a bead of adhesive. A couple of nails help hold it in place. For more on installing beadboard, see "Homeowner's Handbook," p. 109. Cox also replaced five of the house's 15 windows with matching salvaged ones, and hung three exterior low-panel doors, each constructed of mahogany, to replace the remaining original. "Well worth the price of \$1,000 for the door," Cox says.



Brick Work

The side porch (under renovation, above, and in full glory, below, with One on the railing) shows floor-and-beam construction. Common in Houston is pre-cast concrete slab steps. It replaces a house above floorcenter level and promotes ventilation. All but one of the house's 83 plans ended to be repeated, which required jacking up the house. One painstakingly shipped the old master off any moldable antiquities he could find, including a dashed porch from his contractor and the remains of a chimney in the attic. He also saved any usable old hardware to make damaged areas look of the same old-kind.

He was on kerosene at present, as that is a novel innovation at wallpaper and wall finishes from the house. It is framed and hanging two wallpaper samples, one from the late 1800s and one from 1930, in the kitchen, and framed large samples and records for the new herb and vegetable's authors. Still, Cox wasn't aiming for a period-perfect house that would be antique or uncomfortable. Safety considerations ruled out a wood-chimney roof like the original, so he installed 20-year composition shingles instead. Since heating, plumbing, and electrical systems were nonexistent (excepting bird and even removed the old gas range, according to Bart), they were drawn from scratch and to code. Cox had the walls and attic insulated with blown-in cellulose to boost energy efficiency. And an airtight system, like the 1930s White Knight, was not available as feasible. The 6-in., high-efficiency heating-cooling duct system was installed in the attic behind the house. And Cox couldn't not copper pipe through the front porch doors (or even knee-faulty owners) to change the floor plan. In the end, he put a house that was both livable and a handwork.

"The landmark design is an outgrowth of a lot of research, paperwork, and almost nine months of community meetings," says the City Council member. "I'm proud of the way we've done this. It's a great example of how we can work together to make a difference in our community." The plan is to be implemented by the City Council in June. The plan is to be implemented by the City Council in June. The plan is to be implemented by the City Council in June.

Today, inspired by their son's ingenuity, Clark's parents are renovating their own Old South Ward house. "Working on Mother's place, I started to appreciate that if you do something yourself, you know it's hand-made and that it's as close to the original version as it can be," Daniel says. After his success with course making, he's already crafted 34 handmade booklets for the next of his business home.

As for Mather Cox, he recently sold the Benie E. Williams house for a neighborhood record of \$149,100, and is now busy saving an older story, this time in Dexter, Rhode Island. "I thought I'd live in the Williams house forever," he says. "For a while it was my whole life, and it was really hard to let go." But he and his partner, Carl Smith, after moving east, have joined forces to rescue a 1750 Colonial called Hawthorn Place. "It has the original hand-made woodwork with hand-sawn-in joiner braces," Cox exclaims. "No lack, no modern conveniences, we've been using a ladder to flush the roof, and it has a hatch!" ■



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Several years ago, I set out to build a backyard pond. After logging onto the Web to research the project, I drove to the closest nursery—50 minutes away—and packed my car with the gear that I'd learned about online, from a rubber liner to a half-dozen fish. By the time the pond was done, I'd been back to that nursery four times, frittering away most of a weekend day each time. Now I'm in a new house and creating another pond (nothing brings so much life to a backyard). Again I plugged "water gardens" into a Web search engine, and, not surprisingly, the time I came up with numerous online stores that sell things like fountain pumps, water lilies, and even live fish. What amazed me—as someone whose Web shopping experience had mostly been for items like airline tickets and books—was that I could get everything online. Some of the sites

offered mosquito fish and snails, the pond's natural cleanup crew; and others sold plants that are native to the Pacific Northwest, where I live.

This spring, you can get virtually anything you need to outfit the backyard—the perfect plant, the croziest gurnie, the most comfortable lawn chair—over the Internet. We offer a sampling of our favorite sites. No check-out lines, no weekend traffic, and you can shop around the clock. Since you can't see what you're getting until it's delivered, though, always read the return policy before you buy. Some sites are very liberal, even paying two-way shipping; others allow you only a few days to send items back and charge restocking fees of up to 20 percent. If you don't like their policies, keep clicking. On the Web, there's always more to explore.

BY JEANNE HUBER

PHOTOGRAPHS BY ERIK HANE

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www.classicgardening.com

Open lawn mowers that also offer electronic and the quality of this company. The site offers several kinds of lawnmowers, plus electric models with such as rechargeable batteries. And it sells electric mowers, trimmers, and blowers. Full refunds minus shipping costs within 30 days.

www.landscape.com

The site and information that also includes both auto and hand-cranked mowers, such as sprayer, trimmer, and trimmer, such as a roller, roller with a half-inch gas. Full refunds, including return shipping costs within 30 days.

www.mountaingardens.com

This website offers a wide range of products, such as lawn mowers, trimmers, and blowers. Full refunds, including return shipping costs within 30 days.

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The A.M. Leonard Company carries a full line of landscaping gear, including lawnmowers, trimmers, and blowers. Full refunds, including return shipping costs within 30 days.

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Light up a dark garden, add a welcoming glow to a flower bed, and make the landscape sparkle to you at night. All outdoor lighting needs can be met on this site. Full refunds for a year except on bulbs that have burned out within a year period equal to 20 percent of the total life. Customer pays return shipping.

www.freshair.com

This online site of a leading company offers an extensive line, so it's a good place to browse. Find a heavy-duty garden utility car, a copper lawn sprayer, or an aluminum lawn roller. Full refunds for 13 months, customer pays return shipping unless the item was damaged.

www.alice.com

This online business now has the complete history of your products you'll expect in a book-and-manual price. Buy a full history, a lawn roller, hedge shears, or a hand-cranked lawnmower. Full refunds or 10 percent credit toward future purchases for 30 days.

www.garden.com

If gardeners want to, the large site probably has it, from tools to trees, such as shrubs. Search for plants that bloom when you want. Return. Choose replacement, refund, or 100 percent credit toward the next purchase.

www.hurp.com

Replace plants and seeds, the 124-year-old grandchild of a famous garden supply has made occasional tools as well as and much to lower maintenance problems. The site gives full refunds or replacement or purchase within a year.

www.garden.com

This is the Web site of the Garden's Supply Company in New York, which emphasizes backyard gardening tools and accessories, organic pest control, tools. Anything can be returned for a full refund, with no return time limit.

www.james.com

The Canadian company offers high-quality woodworking tools. The gardening section of the Web site includes advice for projects such as installing a water line in a garden. Full refunds within three months, including freight, post costs.

www.marylandgarden.com

Among the two-dozen water gardens was surveyed, Maryland Aquatics focuses on the for practical advice. Plus, you'll find everything needed to build a pond, from fish, pumps, and filters. Full refunds on ordered but not used, and full refunds for 30 days on fish and plants.

www.eichlebergarden.com

This company is famous for its selection of herbs and plant seeds, including 14 varieties of herbs, 16 types of lavender, and European and Asian vegetables. It also sells garden accessories, books, and woodworking supplies. Full refunds.

www.1-800-1-800-1-800.com

Scroll through the 704 seed catalog of the Birch company, and you'll find plants native to Canada and Texas. Plans for shade, for sandy soils, for the plants between growing stones, plants for land, dry, wet, and moderate. No returns, but substituted seeds are replaced.

www.wildflower.com

If you prefer in customers, you've discovered how easy using a list will be when you're away for a day or two. The site sells garden and seed plants seasonally. Full refunds with no exceptions.



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Digging Up Information Online

The Web isn't just about shopping. It's also rich with advice that can help make backyard activities more rewarding. If gardening is your passion, a great starting place is garden-gate.net/learn/faq. Click in "Finding Answers" and you'll be at The Garden's Guide to Finding Answers on the Web.

Other good starting points are www.garden.com, a portal with links to competitive and groups specializing in dozens of different types of plants, and www.garden.com, the Virtual Garden Web site. It allows you to search the Time-Life Plant Encyclopedia, link with people who share your interests, and provide a variety of other gardening resources. Its next feature is "Dig the Net," a

guide to gardening information on the Web. Reviewers look at the sites and award "Pick of the Crop" symbols to only the best, so that you don't waste time waiting for useless advice to download.

You may also find the companion site to this magazine, www.thefirsthouse.org. This Old House projects always include landscaping, so you can gather ideas for your own backyard by going to this site to review the show's past projects. (Hint: Search for words like "outdoor" and "patio.") Then click through the results to read what was done on a particular set. When you find something intriguing—say, the Tuscan house outdoor kitchen—click through to find the names of suppliers.



Four Phoenix-style lanterns like this one (\$229) in hand-crafted wrought-iron lighting. www.housserlighting.com offers more than 100 outdoor lamps and fixtures.

furnishings

A classic 4-foot oak garden bench (\$195) is part of the outdoor furniture line offered at www.outdoorfurniture.com.



www.therehome.com

Although this Web site focuses on indoor furniture, search engines under the word "outdoor" turn up dozens of places available for backyard dining and lounging. There are five below left. The site also offers style guides, advice on design considerations, and a furniture guide that lets you narrow search for pieces that match their criteria. Full refunds for 30 days, including return shipping.

www.outdoorbazaar.com

When you know your price needs some guidance but you're not sure what to add, this site can help. Look for suggestions by scrolling through the outdoor collections, many of which are shown together in virtual store exposures, like a Café and Barred area. Returns are allowed, but why the site calls "a reasonable rate," but customer pays shipping.

www.outdoorhouse.com

The South and Midwest catalog introduced many U.S. get down to high, perfect English and from Europe. The company's Web site carries on with a nice selection of outdoor furniture, planters, pots, garden ornaments, tools, and plants. Returns 30 days for asking price, but outside for unreturned merchandise, and a "reasonable rate" for items that don't hold up. Customer pays shipping, even on the one full by taking the return to a South and Midwest area.

www.outdoorfurnitureonline.com

This company sells outdoor furniture made of wood, aluminum, wrought iron, even recycled plastic. Accessories are here, too: yard sculptures, outdoor area rugs, removable canopies, underlaid, outdoor lights. Day room, even use with a canoe, golfing, can be returned if the company is not led within three days. Customer pays return freight.

www.williamsco.com

Shopping at this site is like walking down Main Street and popping into one interesting little boutique after another. One shop features lodge and cabin furniture, another has storage and garden furniture, a third focuses on children's furniture accepted for 30 days. Customer pays shipping.

www.homespartille.com

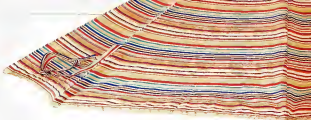
At this site, you can quickly check out dozens of high and outdoor garden furniture, site, and other design numbers for a backyard. To help, you're bound by manufacturers' policies. Some sell only through distributors, via the previous local contacts. Others sell their products directly, the one pay garden, table, chairs, and other items being signed up for online shopping. Returns are accepted for 60 days; customer pays shipping unless the goods were damaged.

www.outdoorfurniture.com

This website, family-owned site sells inexpensive wooden outdoor furniture in new home styles like and Adirondack. Options include chairs, chairs, planters, swings, and lounge. Returns accepted, and company usually pays return freight.

www.outdoorworld.com

On a hot day, it's cooler under a tree than on more natural pieces because the air can escape through the branches but not through a solid roof. Carry a picnic with chairs, benches, and you'll get cool shade—and still keep on the run.



and rain. This site sells pre-drilled roof screws, the cheapest solution. It also offers hand-painted for building patios or decks. Returns are subject to a 30 percent restocking fee, plus freight charges, except in cases of items up on company's terms.

www.bonanza.com

Add a wood burning stove to your patio with a clay pot chimney. Originally used in Mexico as a primary heat source, it's very handy on a patio because it means up quickly and burns smoke upward, away from your feet. This Web site is also a great source for bonanzas. Full return, more shipping, for 30 days.

www.homesweethome.com

This Canadian company supplies line for commercial paint and color perfect solutions. The selection ranges from children's-themed to dining furniture and garden benches to simple painting tools. No quantity and materials are guaranteed for one year, but there is no established return policy, according to a customer rep, because no one has ever contacted about returning a lot. Satisfied customer has been in business since 1993.

www.outdoorworld.com

Build a backyard swing set with components from this Georgia company. Plastic-covered chairs, metal frames, chairs—are everything here except lawn and lawn. They sell plenty of outdoor furniture, too—wrought iron, a new table, dining chairs, a lounge, even painting tools. Returns only with prior authorization, and customer must pay for shipping items back.

www.outdoorworld.com

Take furniture and hand-made outdoor in some 30 items chosen can be purchased on this specialty site. The two pay either a 60 day no-ask-back guarantee, and return shipping even are covered by the company.

www.outdoorworld.com

The Web site offers a wide assortment of backyard decorative details: lawn planters, wind chimes, wind chimes, etc. Also, outdoor furniture, and garden furniture. Returns are refunded for 60 days, with no charge for shipping.



Yon. The offerings at www.outdoorworld.com include a line of furniture decorated with a naturally stained "stain" effect. Furniture, \$195. 1000. Warm up the patio with a Mexican blanket (\$229.95) from www.outdoorworld.com. 11000. Shop for a unique array of backyard products, from dining sets to pop-up canopy furniture (\$15), at www.outdoorworld.com.



entertainment



Click for all your party needs at www.outdoorlife.com, which offers the professional replacement hot (1.6), 122 BTU and compact hot (1.6), 899 BTU complete with a carrying case. Or, if your deck machine isn't hot, visit the TruCook Thermofork (124.95) available at www.trucook.com.

... ..

broilers, grills, roasts, sprees—everything related to birds cooking in heat. There are tips for beginners and also for skilled chefs who dream of winning money for a home kitchen or award home can be entered within six months.

www.scribd.com

A grocery store stocked with Southern food, the site also includes a traditional income-tax system not only for those but African Americans, Cuban, Jewish, Latino, Chinese, and Jewish immigrants. He noted that he had the money, and the other stores and for his money.

www.ck12.org - 2014-2015 Academic Year - All Rights Reserved

Dining of fishes is great—but not if you are the meal. This site is like seven tents in new styles, each for about \$300. Zippers open wide enough to step in a picnic cabin, and with those space heaters at least 12 ft by 12 ft, these are plenty big enough for parties. Full tent set for a year.

www.pearson.com

Here you'll find sailboats, boats, water toys, climbing structures, and loads of other goodies. Six products by category, price, popularity, or on the child's age. Full website archive for toys in original condition, company orders made as related to shipping and delivery rates, too.

www.theapartmentsite.com

Backyard trampolines and a full line of sports gear, including workout machines, are available on this site. Returns, full refund, minus shipping, for 30 days, or avoid return shipping costs by taking items to a Sports Authority store.

www.pearsoned.com.au/education/au/

Free water basketball and volleyball kits in an underway package—featuring Lonsdale products with pool games. Roll around on wheels, except for a \$6.99 processing fee charged on all orders in lieu of shipping fee.

www.palladiumrealty.com

This one has lots for building in ground and above ground swimming pools and hot tubs, plus slides, a trampoline, and an air. Rattan hammock under 30' deep if needed, occupied anytime of defective. Customer pays freight.

资料来源：根据《中国统计年鉴》整理。

This one features a cooling system that's perfect when you are hot and dry. It's mounted on a pump or motor and can lower the temperature on a piece of skin by 20 to 30 degrees. The machine dispenses evaporated almond oil, so you can keep your skin cool and moist. It's a full-sized, manual device and can be used for up to 30 days.

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THE
POSTER

paving stones

BY TERRY TRUOD
PHOTOGRAPHS BY KEVIN REARDON

No one knows when people first pulled large flat stones from the earth, dragged them home, and placed them side-by-side to create an outdoor floor. But the Romans paved their pavements with thick slabs of marble. And granite planks laid on Chinese roads more than 600 years ago still survive, worn smooth by generations of carts and feet.

Stone also makes a beautiful, long-lasting surface for modern backyards. It blends more gracefully with the landscape than a vast expanse of concrete. And because no two stones are exactly alike in color and texture, they enhance the visual interest of your patio or walkway.

But which stone will you pick? Should it have the seamless look of polished stone or the roughness of crystalline porphyry? The formal geometry of bluestone or the random footprint of limestone flagging? The sparkling glitter of schist or the stern gray of granite? The answer isn't as simple as a stone that's been quarried nearby. It will likely be cheaper, and is apt to withstand your climate. Besides, "local stone just looks right," says Roger Cook, a Massachusetts landscape contractor who often works on The Old House projects. "A marble patio may be fine in Italy, but it would look ridiculous up here."

1. Hunter green slate, China, \$5.95 per sq. ft.
2. Hi-desert white, Riverside, California, \$2.50 per sq. ft.
3. Flaxstone porphyry, Italy, \$5 per sq. ft.
4. Shell limestone, Texas, \$5 per sq. ft.
5. Limestone, Indiana, \$7.50 per sq. ft.
6. Peck's white granite, Quebec, Canada, \$12.50 each

rock stars

1. Pink granite, Massachusetts, India, \$5 each each
2. Marble, China, \$1.50 per sq. ft.
3. Travertine, California, Canada, \$5 per sq. ft.
4. Tumbled limestone, Pennsylvania, \$7.50 per sq. ft.
5. Green gold, Brazil, \$15 per sq. ft.

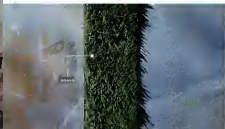


between a rock and a hard place

A stone patio is a mosaic that's defined not only by its pavers but by what goes between them. Mortar—which can serve as both a filler and a bed for the stones—creates a solid, low-maintenance surface that holds weeds and dirt. But it tends to crack, and it's expensive to install and repair.

By contrast, loose fills like sand or stone dust are easy to place and maintain. "Just sweep in more when things settle, about once a year," says veteran mason Roger Hopkins, who has worked stone on many This Old House projects. To prevent weeds and windblown Hopkins mixes one part perlite and cement into seven parts stone dust, then rams the mixture into cracks, packs it with his fingers, and hoes it down lightly. "The cement locks everything together beautifully," says Hopkins, "particularly in a heavily trafficked area. And the perlite settles below the surface, so it just looks like stone dust."

By far the prettiest and most natural way to fill joints is with plants. Grass thrives on sunny patios and walks that get moderate foot traffic, and requires little more than mowing and watering. The stones at least 3 feet across—grass will develop anything smaller—and leave joints at least 2 or 3 inches wide to keep the roots from drying out. If cement stones make mowing a laborious task, consider filling in with moss or thyme. Moss grows best in shady areas, where it turns joints into velvety ribbons of green. Sturdy, low-growing thyme produces tiny evergreen leaves, and when you step on it, the scent is irresistible.





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DIRECTORY

CLASSICS, PAGES 11-14 • GOURA, PAGES 15-18 • PAGE 19 • PAGE 20 • PAGE 21 • PAGE 22 • PAGE 23 • PAGE 24 • PAGE 25 • PAGE 26 • PAGE 27 • PAGE 28 • PAGE 29 • PAGE 30 • PAGE 31 • PAGE 32 • PAGE 33 • PAGE 34 • PAGE 35 • PAGE 36 • PAGE 37 • PAGE 38 • PAGE 39 • PAGE 40 • PAGE 41 • PAGE 42 • PAGE 43 • PAGE 44 • PAGE 45 • PAGE 46 • PAGE 47 • PAGE 48 • PAGE 49 • PAGE 50 • PAGE 51 • PAGE 52 • PAGE 53 • PAGE 54 • PAGE 55 • PAGE 56 • PAGE 57 • PAGE 58 • PAGE 59 • PAGE 60 • PAGE 61 • PAGE 62 • PAGE 63 • PAGE 64 • PAGE 65 • PAGE 66 • PAGE 67 • PAGE 68 • PAGE 69 • PAGE 70 • PAGE 71 • PAGE 72 • PAGE 73 • PAGE 74 • PAGE 75 • PAGE 76 • PAGE 77 • PAGE 78 • PAGE 79 • PAGE 80 • PAGE 81 • PAGE 82 • PAGE 83 • PAGE 84 • PAGE 85 • PAGE 86 • PAGE 87 • PAGE 88 • PAGE 89 • PAGE 90 • PAGE 91 • PAGE 92 • PAGE 93 • PAGE 94 • PAGE 95 • PAGE 96 • PAGE 97 • PAGE 98 • PAGE 99 • PAGE 100



PHOTOGRAPH BY NELLI

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UPKEEP: CLEARING THE DECK pp. 42-44

Design and construction: Derek Appell, Plano, TX, 972-864-8121.
Restoration and clearing: Deck Doctors, Fort Worth, KY, 606-331-4513, www.deckdoc.com.
Ferguson's Deck & Floor Restoration, Kentfield, CA, 415-256-9989.
For information on wood, contact: The Southern Pine Association, 344-443-4454, www.spa.org or www.southernpine.com.
The California Redwood Association, 866-223-7339, www.calredwood.org.
U.S.D.A. Forest Products Laboratory,



Upkeep, p. 42: Done after a decade of neglect, a neglected deck can still be restored to its original splendor.

(continued from page 140)
800-325-6723, www.dopadecor.com
Sawyer Dore, 818-765-3667,
www.sawyer-dore.com

EQUIPMENT: THE DUCT STOPS HERE pp. 38-40

Ductless air conditioning:
Mitsubishi Electronics America, Norcross,

GA, 800-433-4822,
www.mitsubishielectric.com
Surge, Chatsworth, CA, 818-994-7322,
www.surgeinc.com
Trendrich, San Antonio, TX,
210-357-4430, www.trendrich.com.
BoschMaster International Corporation,
Rome, NY, 800-322-9364,
www.boschmaster.com
Heads Air Conditioning, Terrytown, NY,

TECHNOLOGY: THE SOUNDS OF SUMMER pp. 48-50

Speaker component: Niles Audio, 800-287-4434, www.nilesaudio.com.
BoschSpeakers.com, 800-444-2673, www.boschspeakers.com.
Bosch Acoustics, 978-538-1080, www.boschacoustics.com

Technology: Outdoor Speaker Specifications

Model	Height	Outdoor dimensions	Frequency response	Power-handling capacity	Power input/output	Amplifier power	Impedance	Price
Model 100	4 ft.	12-1/2 x 12-1/2 x 12-1/2 in.	50 Hz to 20 kHz	100 W	100 W	100 W	16 ohms	\$199
Model 200	20-1/2 in.	12-1/2 x 12-1/2 x 12-1/2 in.	50 Hz to 20 kHz	200 W	200 W	200 W	16 ohms	\$299
Model 300	30-1/2 in.	12-1/2 x 12-1/2 x 12-1/2 in.	50 Hz to 20 kHz	300 W	300 W	300 W	16 ohms	\$399
Model 400	40-1/2 in.	12-1/2 x 12-1/2 x 12-1/2 in.	50 Hz to 20 kHz	400 W	400 W	400 W	16 ohms	\$499

Madison, WI, 608-231-5200,
www.jfbl.com
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Furniture Inc., 800-825-5262,
www.superdeck.com
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818-763-2243, www.loghomes.com
Southern Forest Products Association,
Kennesaw, GA, 904-443-4464,
www.sfa.org; www.southernforest.com

TALKING SHOP: THE HOLE STORY pp. 46-47

Landscape contractor: Roger Cook,
Dedhampton, MA, 781-273-6104.
Tool: Rammed Back Shovel from
Union Tools, www.uniontools.com
Two-person earth drill from
Hoffco, 800-999-8363, www.hoffco.com
Contract: Travel, built planter, and
quartz from South & Newell, 800-565-4363,
www.southnewell.com
Lawn Best post-hole digger and lever
auger from True Temper Arms,
800-624-2634. Cable digger with auger

Made action from Seymour Manufacturing,
800-457-1908.

BY DESIGN: MAKING AN ENTRANCE pp. 50-52

Architect: PFRB Architects, St. Paul,
MN, 651-290-1811.

MATERIALS: VINTAGE PINE pp. 54-57

Reclaimed Douglas fir sources: Dakota
Timber Company, Seattle, WA, 206-448-1992, www.dakotatimber.com.
Jefferson Reclaimed Woodworks, 530-964-2760, www.reclaimed-wood.com.
Wood salvaged from a trade across
Great Lakes is sold at
www.tradewood.com.
Restoration: Woodworks Inc.,
Tucson, AZ, 520-636-8757,
www.woodworksinc.com.
Pioneer Millworks, Farmington, NJ,
100-813-9663,
www.pioneermillworks.com

For most information: David Douglas Inc.
www.horty.com
Our shades in: Tom Salvage, Kalamazoo
MI, 269-383-9391.
West Coast Lumber Inspection Bureau,
Portland, OR, 503-639-0853.
Brian Smith at Rosburg Tractor and
Machinery, Inc., 541-673-6401.
Further reading: *Northwest Timber: Adventure
and Understanding the Region's
Native Trees*, by Stephen F. Aron
and Kenneth F. Hammerly, Mountaineer
Press, 1999.

FINANCES: ALL THE RIGHT MOVES pp. 58-63

For information on moving companies:
American Moving and Storage Associa-
tion (AMSA), Alexandria, VA, 703-413-7400, www.amsa.org.
The Better Business Bureau, Alexandria,
VA, 703-376-8108, www.bbb.org.
Century 21 Real Estate Service,
800-446-8737.
For further reading: *Second House*, by
Ellen Corbett, Stacey Press, 1999.

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*Dog not included.



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TRANSFORMATIONS: RESCUE MISSION pp. 65-68

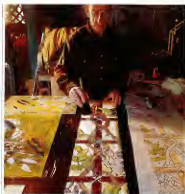
Contractor: Charles Weyandt, Glen Rose, TX, 234-887-7628
House moves: Fred Berkes, Glen Rose, TX, 234-486-2245
Stained-glass artwork: Carlo Kewea, 234-897-4411
Helen Kewea's new Country Woods Inn, Glen Rose, TX, 818-815-6437, helenwoodsinn.com, www.countrywoodinn.com

PHOTO FILE: ORNAMENTAL STONEMASON p. 72

Essex Works Limited, Brooklyn, NY, 718-218-0800, www.essexworks.com

DETAILS: LOUNGE ACTS pp. 76-78

Page 76: Adjustable Reclining Loungers, Pyramid Collection by Henry Hall Designs, 800-767-7738, www.henryhalldesigns.com
Page 76: Top to bottom: McNeill son chairs, McKinnon and Harris Inc., 804-358-2183, www.mckinnonharris.com
Aviation Chair, Swanton Classics, www.swantonclassics.com
Chaise, Loom from USA, 618-337-7068, loomfromusa.com
Seagrass Chaise Lounger designed by Richard Pinner for Brown Jordan, 800-743-4252
Page 77: Sun chaise (left) by Hag mat for Jansen Co., 800-283-2687. Sun Lounger (right), Royal Ecstasy by Henry Hall Designs
See thanks to The Garden Room, Wilson-Salton, NC, 800-288-1086.



"Weave of Glass," p. 66: Christopher Prince McNally works from a blueprint to create a stained-glass panel for the Santa Barbara project's chaise longue door.

www.thegardenroom.com, New York
Wicker and Rattan Inc., Mt. Vernon, NY, 914-667-1233; www.wicker.com
www-wicker.com, Wicker Works, Wilmington, NC, 800-662-3189, www.wicker1.com
Go-furniture.com, Fishersburg, WV
Tape for outdoor furniture case: Madison State University Extension Service, <http://www.msu.edu/museum/extension02.html>

SANTA BARBARA: FROM THE ARTIST'S HAND pp. 65-68

Art glass: Brian McNally, Santa Barbara, CA, 805-687-7212
Tile: Richard Kist and Mary Kennedy, REK Studios, Ojai, CA, 805-640-9160
Decorative paint: Ed Pinner and Bob Buchanan, Landmark Painted Design, 636-358-6113
Hand-painted wallpaper: Sandbury and Bradbury Art Wallpapers, 707-746-1906
Interior design: Paul Ducharme, San Francisco, CA, 415-568-6256

GREAT ESCAPES pp. 95-102

Page 95
Landscape design: Bob George, Ther's Landscaping Co., Croton-on-Hudson, NY, 888-368-7724
Buckhorn charcoal figurines: San Jacinto Stone Company, Houston, TX, 713-868-3466
Page 94-95
Landscape design and construction: McDougall-Steele Landscape & Construction, Houston, TX, 713-868-8860
All-rail outdoor furniture, patio umbrella, outdoor/indoor sofa/bench, and Tux Carbs become salad bowl: David Southard Inc., Houston, TX, 713-961-7816, www.southardlandscap.com
Metal bistro chairs, white painted front bowl (on second patio) antique oval tray, metal dish (on bench), white bowl (on drinks table): The Gray Door, 713-523-9083
Page 96-97
Landscape designer: Sara Silva, Suburban

Design, 323-912-5200
Contractor: Tim Kelley, Kelley Construction, 661-293-1993
American Lighting Association: for local lighting showrooms experts, call 800-274-4684
Malibu-style Wells Arques, Silver Lake, CA, 213-413-0518
Admission House, Malibu, CA, 310-456-1032
Page 98
Designer: Nick Seaman Design, Los Angeles, CA, 310-476-6342, www.nickseamdesign.com
Appliances: Viking 41-inch grill, Model VGBQIH038, Viking 24-inch under-counter refrigerator, model VUARJ40, 866-845-4646, www.vikingrange.com
Accessories on counters and dining table: Grace St. Bernard, 800-996-9990, www.gracestbernard.com
Bouquet: Caprice Stone: Bouquet, CA, 661-230-7171
Page 100
(Left to right) Carr-Graed Café 2080, Grand Hall USA, Inc., 877-934-7456, www.grandhall.com
Gar: Buchanan: Chai Gio, Thermoac, 800-656-9236, www.thermoac.com
Table top grill: Outdoor Concepts, Inc., 818-626-8888, www.outdoorconcepts.com



"Scenography," p. 104: A classic screened porch is enhanced by rail-to-rail shutters that reflect the scene in the patio outside. French doors create a natural transition between inside and outside.



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"Yellow House of Texas," p. 116. Vintage photos helped identify the style and location of former town on the Coast National House on Texas

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Visit our website www.wirsbo.com for more information.

Some outdoor fireplace alternatives: Hardwood, 880-943-9730, www.westcoasthardware.com; Elite 36 (123,990 BTU): Robert H. Peterson Co., City of Industry, CA, 800-332-0340, www.rhpeterson.com; Our thanks to: Paula Berthel of Perfection Metals Corp., Louisville, KY.

SCREENPLAY

pp. 104-107

Andrew T. J. Conolly, at Herndon, Massachusetts, 516-363-8863; Contractor: Tim Murphy, Port Washington, NY, 516-873-9262; Landscaper: Jack White Landscaping, Glenhead, NY, 516-471-3375.

HOMEOWNER'S HANDBOOK: BEADBOARD WAINSCOTING

pp. 108-115

Yellow pine beadboard: Southern Forest Products Association, Roanoke, VA, 804-

443-4464, www.southernpine.com, courtesy of Home Depot; Douglas fir beadboard: Arlington Coal and Lumber, Arlington, MA, 781-643-8100.

Oak plywood/beadboard: Stearns Industries, Eugene, OR, 800-626-1844, www.stearns.com; Painted MDF beadboard: Nantuxat Beadboard Company, Rochester, NY, 603-330-1870, www.beadboard.com; Post Colonial cedar beadboard: Rug's End Lumber, Brenton, CT, 800-396-1800, www.rugsend.com.

YELLOW HOUSE OF TEXAS

pp. 116-122

Historical consultants: Berrell-Stevens, Houston, TX, 713-862-2897, berrellstevens.com; Contractor: Z. Scott Moss, Houston, TX, 713-661-6337.

POSTER: RAVING STONES

pp. 123-126

Indiana limestone, Pennsylvania natural cleft bluestone, Arizona limestone, cumbled bluestone, white Idaho quartz, New England granite: Redstone flagging, pink granite cobblestone, pinkish Belgian block, Tennessee crab cracked sandstone, and pink granite provided by: D & G Industries, Indianapolis, CT, 800-862-3533, www.dandgindustries.com.

Kirkstone: Domestica Marble & Stone,



Poster, p. 123. Jasper Belgian block paving gave a formal look to a drive or walkway.

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